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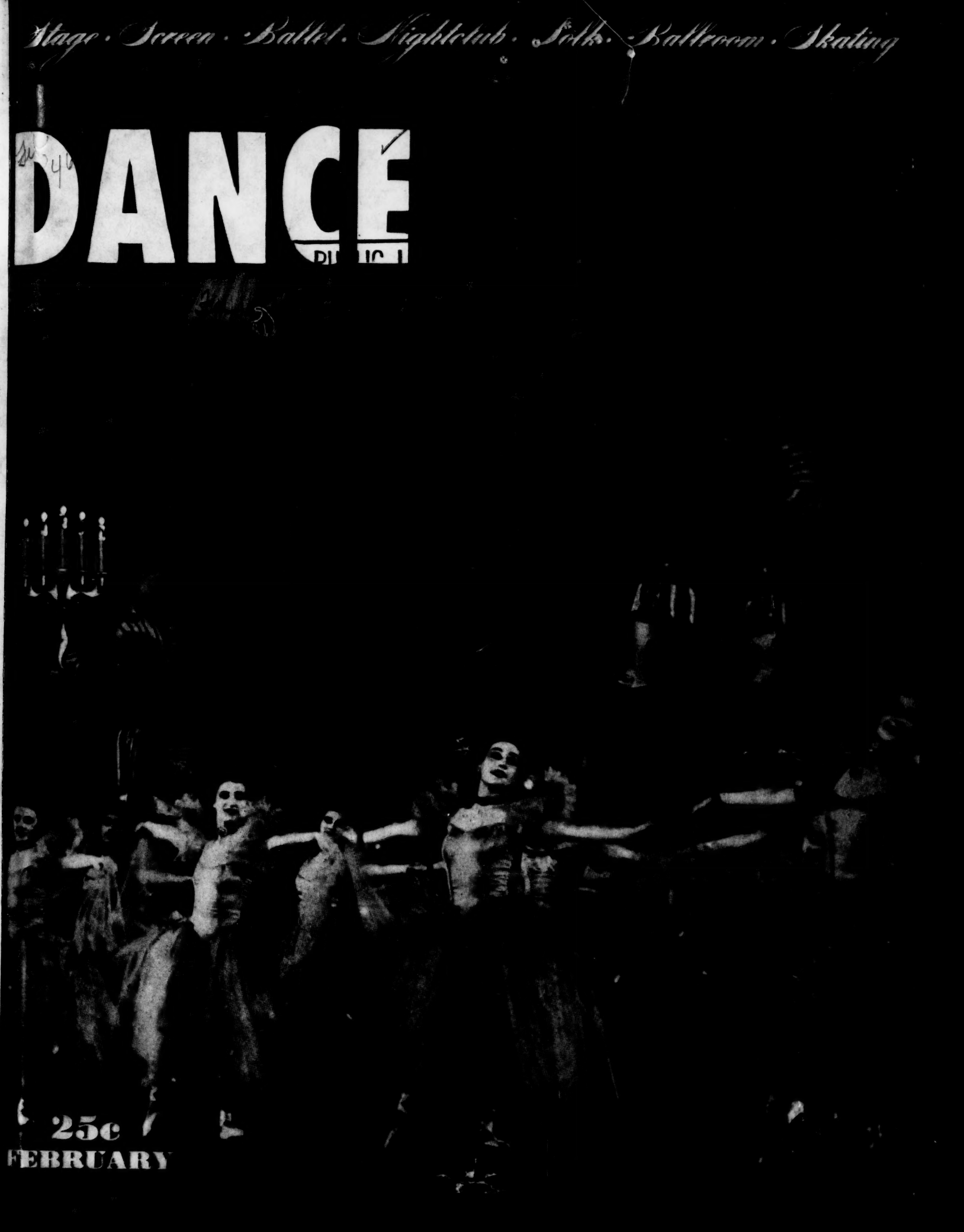

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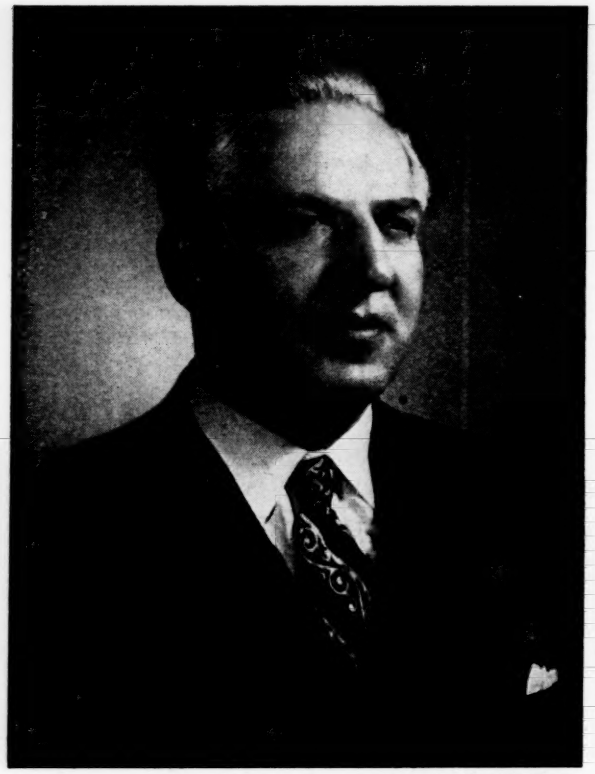

Walter E. Owen

What About Nijinsky?

FROM various newspaper reports and rumors in the dance profession, it is thought that Vaslav Nijinsky and his wife Romola have secured a permit to visit in the United States for a period of six months. This trip is reputedly for the purpose of medical treatment.

Last fall there were news stories that Nijinsky would dance with one of the leading ballet companies in this country. It is my opinion that Nijinsky will never be able to dance professionally again.

Of the truly great names of the Russian ballet in this century . . . Pavlowa, Diaghileff, Fokine, Mordkin, Nijinsky . . . only Nijinsky is left. These five outstanding personalities gained an international reputation for their individual and combined talents. Probably no other single person has received the public attention that Nijinsky has. The stories about his dancing, his life, his malady, have grown to legendary stature. It is hard, at this date, to discern the true from the false, the sincere reporting from press agentry.

Several letters have come to the *Dance* offices, asking for the true facts about Nijinsky and the reason for his coming to America. One of our readers appeals for contributions to be solicited for a fund to aid the Nijinskys. (There is no possibility of such a drive, as licenses are not granted for the benefit of one person's welfare.) To my recollection, this is the third time since Nijinsky's confinement that such a fund has been suggested. At the outbreak of the war, a similar appeal was answered by Ruth Eleanor Howard in an editorial of the *American Dancer,* issue of January, 1940. To quote, briefly:

"If the dance world desires that the name of Nijinsky should be perpetuated for the glory of the profession (and in this we heartily agree) why not take definite steps to have him remembered as the great dancer he was and not as the pathetic madman he has become? Let a kindly veil be drawn across the present and instead of asking for popular subscription to bring him to this country and keep him before the public in his present sad predicament . . . let those who revere his memory start a fund to afford training for some gifted boy who might become as great a dancer as he was and thus carry on the legend of Nijinsky the dancer as a torch to the future."

Miss Howard's sentiments of 1940 are as constructive and timely in 1946.

It is our sincere hope that Nijinsky, if and when he is brought to this country, will be allowed the quiet and privacy that must accompany his treatment. As a public figure, he risks being exploited by the press and by those who would gain by such exploitation. It will be hard for those factions to resist such an opportunity. We earnestly hope that the temptation *will* be resisted and that Nijinsky the man will be respected as Nijinsky the dancer was acclaimed more than twenty-five years ago.

Rudolf Orthwine, *Editor*

DANCE

STAGE, BALLET AND SCREEN JOURNAL

VOLUME XX **February, 1946** NUMBER 2

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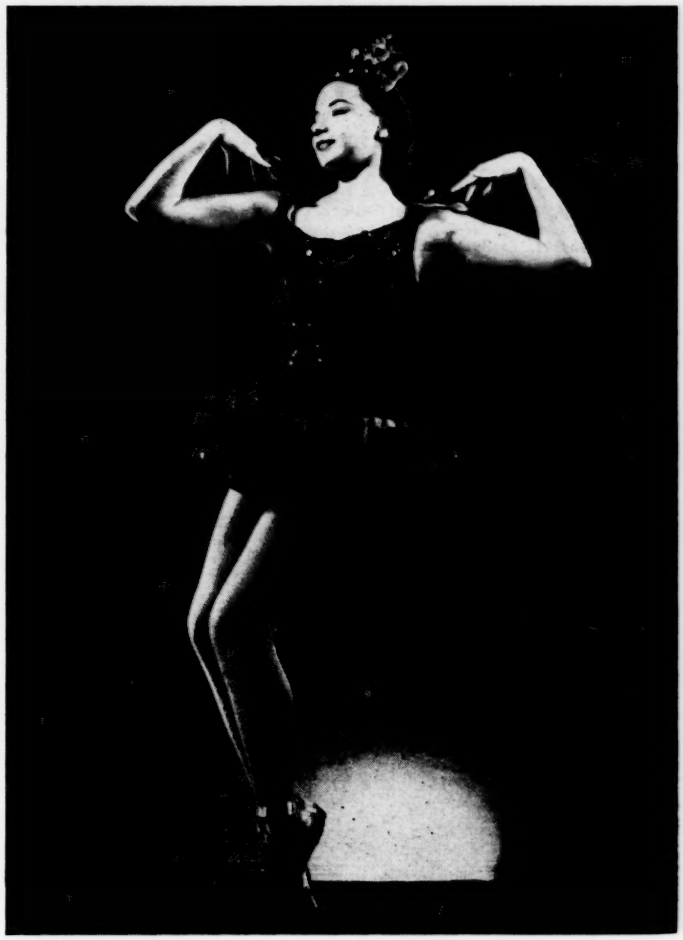


Pauline Goddard, soloist with the Ballet Russe de Monte Carlo, is pictured in a costume for Balanchine's "Danses Concertantes." Pauline's rise to one of the top dancing spots in the company has been steady. (Photo, W. E. Owen)

Coming in DANCE

The Chinese Theater; interviews with Rosella Hightower, Tilly Losch, Ivan Kirov and Oliver Smith; Nitery Notes from Florida and Cuba; The Soviet Ballet; Today's Young Choreographers; How to Dance Gracefully; and a new feature . . . a monthly record column for dancers and teachers.

COVER: The Radio City Music Hall Corps de Ballet, under the expert direction of Florence Rogge, has the distinction of dancing in a resident company, appearing on the giant stage of the "Showplace of the Nation" in as many as six specially-created ballet productions in one year.

NEWS and CUES

February

Dance Attractions

NEW YORK:

American Museum of Natural History, Central Park W. at 79th St. 3-4 P.M.
Feb. 21. Festivals in Palestine today.
Hebrew Arts Youth Chorale, Folk Dance.
Brooklyn Institute of Arts, 30 Lafayette Ave., Brooklyn. 8:30 P.M.
Feb. 19. Charles Weidman and group.
Ethnologic Dance Theatre, 110 East 59th St. 9-10 P.M. Tues. and Wed. each week.
La Meri and guest artists, including Hadassah: dances of many lands.
City Center of Music and Drama, 131 W. 55th St. Eves. 8:30, matinees 2:30.
Through March 31st: Ballet Russe de Monte Carlo.
Radio City Music Hall:
"Sky High," staged by Leon Leonidoff takes place in Stratoliner set by Bruno Maine. The Rockettes.
Roxy Theatre:
Carmen Miranda and sister Aurora Miranda headline show that features team Richard and Flora Stuart.
YMHA, 92nd at Lexington, 3:30 P.M.
Feb. 3. Dudley-Maslow-Bales trio.
Feb. 10. Angna Enters

FOLK DANCING:

City Folk Dance Society, 9 E. 59th St.
Saturdays, 9-11:30 P.M.
Community Folk Dance Center, Arlington Hall, 9th St. & St. Marks Pl.
Tuesdays, Fridays, 8:30-11:30.
Country Dance Society, Dalcroze School of Music, 130 W. 56th St.
Thursdays, 7:30-10.30 P.M.
Square Dancing, YWCA, Lexington at 53rd Street.
Thursdays, 8:30-11:30 P.M.
West Side Branch, YWCA, 501 West 50th St.
Tuesdays, 8-11 P.M.
Arlington Hall, 19 St. Marks Place, David Hahn, instructor.
Wednesdays, 8-11 P.M.

ON TOUR:

Skating Vanities: 1-10, Oakland; 12-17, Sacramento; 22-Mar. 3, Des Moines.
Ice Follies of 1946: 4-8, Toronto; 10-17, Montreal; 19-Mar. 3, Boston.

IT'S A SHORT MONTH, but a busy one for the dancers this February, with the moderns in full swing, the ballet companies working on new numbers for spring showings, and the producers on Broadway hard at work casting new musicals.

Movies. *Heat Wave,* on the Universal lots, stars YVONNE DE CARLO, and will have dances staged by TILLY LOSCH; Rimsky-Korsakoff's *Scheherazade* is a promised scene . . . Paramount's *Ladies' Man* has tapper JOHNNY COY, this time teamed with DOROTHY BABB, who danced in *Dream With Music,* the Zorina musical of some seasons ago . . . MAURICE KELLY will have top dancing role in M-G-M's story of Jerome Kern, *'Til the Clouds Roll By.* He comes from the cast of *This is the Army* . . . SOL HUROK's autobiography, *Impresario,* will see screen presentation under the auspices of Twentieth Century-Fox, with a star-studded cast including dancers and singers that have appeared under Hurok's banner during his career . . .

GENE KELLY, FRANK SINATRA and KATHRYN GRAYSON will co-star in a sequel to M-G-M's *Anchors Aweigh,* with dance sequences under the capable direction of Kelly . . . Monogram's *Junior Prom* stars versatile JUNE PREISSER, and *Swing Parade of* 1946 will give GALE STORM a chance for some high-steppin', and they've changed the title of BELITA's new picture from *Glamour Gal* to *Suspense!*

Musicals. ROBERT SIDNEY directed the dances for *Three To Make Ready,* which stars RAY BOLGER and features JANE DEERING and HAROLD LANG . . . KITTY LEE returned to the cast of *Are You With It?* . . . KATHARINE SERGAVA has left the cast of *The Duchess Misbehaves,* as has CHRIS VOLKOFF . . . NELLE FISHER will dance in *Shootin' Star,* the musical ARTHUR MAHONEY is choreographing . . . GOWER CHAMPION, of the team of Gower and Jeanne, may soon be seen on Broadway. Gower has just been discharged from the Army . . . JEROME ROBBINS' new musical, *Billion Dollar Baby,* will be followed by an original production, said to be Robbins' life in the ballet company, called, *Look, Ma, I'm Dancing.* There are rumors that Columbia Pictures may adapt the story for a film to star MARC PLATT . . . DAVID NEUMANN, of Dallas, won the coveted spot of understudy to WILL PARKER in *Oklahoma!* over 52 auditioners . . . Another Texas dancer on Broadway is JANE ARDEN of Beaumont, who has Baronova's role of the ballerina in *Follow the Girls* . . . Ex-sailor DANNY HOCTOR followed an engagement in San Francisco's Market Club with the role of Billy in *Roberta,* the Detroit Civic Light Opera production . . . SONO OSATO would like to have the premiere of *Undine* in hometown Chicago . . . MARIA TAWEEL, promising young Californian, went on several times very successfully, in CLARISSA's role in *The Desert Song* when it played Chicago . . . LISAN KAY, LISAN MASLOVA, WALTER STANE and RONALD FLETCHER are soloists in *Lute Song,* the MARY MARTIN vehicle. YEICHI NIMURA staged the ballets . . . WILLIAM BALES' ballets for the Theatre Guild play, *The Winter's Tale,* have been well received.

Studio and Profession. The MORDKIN BALLET SCHOOL will give a Washing's Birthday performance at the

(*continued on page* 49)

Gerda Peterich

Belle Rosette, with the puzzling headgear and Norman Coker, with the puzzled look, enact a West Indies dance at the Caribbean Dance Festival in New York in December.

A NEW YORKER IN HOLLYWOOD

by CONSTANTINE

BEAUTIFUL MIA SLAVENSKA and Paul Petroff danced at the "Help Vienna's Children" benefit at the exclusive Brentwood Golf Club in Westwood. It was Mia's night. She has never been in better form and her interpretation of *The Blue Danube* had the audience cheering. Paul Petroff was a gallant partner and, the shortage of good male dancers notwithstanding, I wonder why one of the ballet companies doesn't grab him?

Enid whizzed into town and by the time I said hello, it was goodbye! She had barely unpacked her trunks when she was called back to New York to design the costumes for a new musical.

The Ballet Russe de Monte Carlo had a successful venture at the Philharmonic. The season was top-heavy with Balanchine ballets. I missed several of the ballets that were omitted from the repertoire this season. *Comedia Balletica* was ably danced by Tompkins, Boris, Marie Jeanne, Bliss, and Danielian, but Bolender's choreography is obviously stretched and this ballet would be charming if it were cut to half its present length. I can see why some stuffed shirts in New York objected to *Frankie and Johnny,* but the Los Angelenos took it in the proper spirit and loved it. Ruthanna Boris was splendid and Nikita Talin's dance where he spills the goods on Johnny was a bright spot. *Mozartiana* and *Grand Adagio* gave us Danilova and Franklin in new roles with both the artists performing in their usual high standard. Maria Tallchief is blossoming into a first-rate ballerina; her work in *Ballet Imperial, Snow Maiden* and *Scheherazade* was outstanding.

Constantine

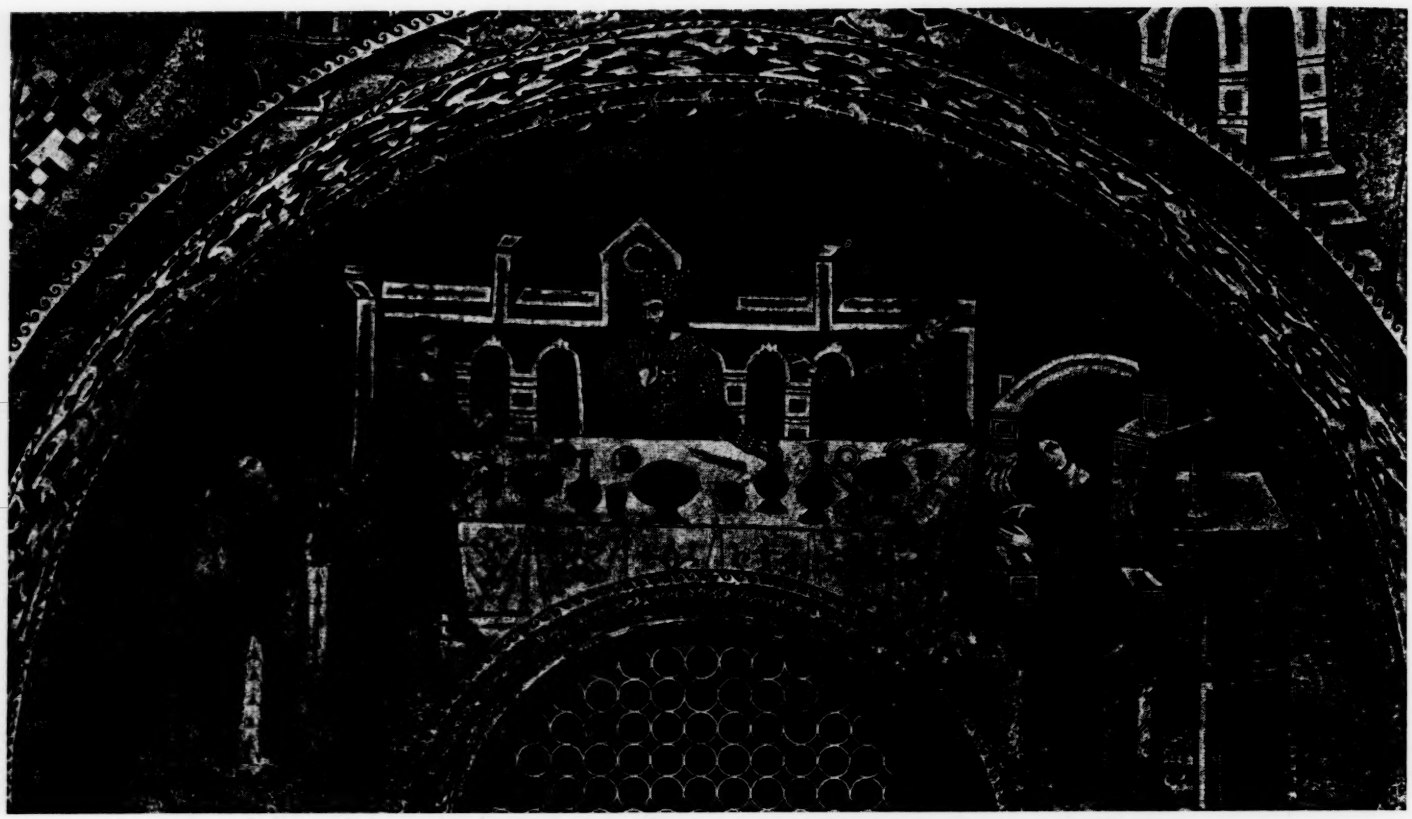
Mia Slavenska and Paul Petroff, members of the growing ballet colony in Hollywood, perform "The Blue Danube" for the Help Vienna's Children Fund. The name of Mrs. Petroff (Nana Gollner) will soon be on the list of Ballet Mamas.

Dorothy Etheridge will take out time from the company to await what Sir Stork will present her with from the ballet section of heaven.

On closing night, genial Harry Mines gave a very gala party at Mitchell Leisen's studio. Danilova, Franklin, Danielian, Boris, Tallchief, Krassovska, Talin, Harding Dorn, Frank Lundstrom and Frank Hobi represented the dance world. And from the land of make-believe came Alexis Smith, Ray Milland, Billy Daniels, Tom Drake, Judith Anderson, Richard Whorf, Diana Lynn, Nancy and Bill Carter, Steve Barclay, Anne Stewart and Ross Hunter.

I was the lucky beau of the much-sought-after Wanda Grazer for the evening and had a couple of people gnashing their teeth at me. It isn't

(continued on page 45)



Salome dances at Herod's banquet: Italian mosaic of 13th c. in Venice, San Marco

Salome and Herodias, from the Bible to Martha Graham

by ARTUR MICHEL

Fascinating history of the dance of Salome finds many artistic interpretations.

IT WAS INEVITABLE that one of the most original dance-creations of recent years, Martha Graham's "Herodiade," would awaken new interest in the history of that biblical figure. For two thousand years, Herodias, her daughter, and her husband have captured the imagination of ecclesiastical writers, of dramatists and poets, painters and sculptors with unrelenting fascination. They constantly reappear in virtually countless volumes of religious and lay literature, and in as many works of art. Yet, Herodias has somehow remained strangely mysterious to the present day; and some of this enigmatic magic still shrouds the figure which Martha Graham has created in her Herodias for the stage.

What is more remarkable is that for many centuries the two women, who in the original story of John's decapitation were two distinct personalities, called "Herodias" and the "Daughter of Herodias" (the evangelists never made use of the name "Salome"), became fused into one figure in the imagination of many pious Christians. Most of the learned early fathers of the church were more interested in the daughter. But, many of the creators of popular legends in the middle-ages were attracted by the mother, turning her into a dancer, and assigning her to the infamous category of mythological sinning heathen females. The age of romanticism which rediscovered the charm of ancient folk poesy, old folk tales and legends, also brought to light the Herodias that lived in the popular belief of the middle-ages. Paul Hindemith, the composer, owed his Herodias to romanticism, and so, through him, does Martha Graham.

Historical Background

The origin of the biblical tale of the execution of St. John has remained a mystery to this day. Modern historical research has reached the conclusion that the historical daughter of Herodias—her name was indeed Salome—had doubtlessly nothing to do with the decapitation of the Baptist. When St. Mark, the evangelist, included the story of John's death in his Gospel he was certainly convinced of its truth. There was not the slightest reason for him to question its authenticity; Christian tradition vouched for it. It was left to modern research with its methodical means of examining all available historical sources to discover the background, the personalities and conditions at the court of Herod. The three principal characters of the sanguinary drama are true historical

figures. Herod Antipas was Tetrarch of Galilee. He married Herodias, his brother's wife, thus making Salome, Herodias' child by her first marriage, his stepdaughter.

We are acquainted with at least the outline of Salome's life. While still very young, she was married to a man much older than herself, the Tetrarch Philip; he was her great-uncle, and at least fifty years of age. A few years after their marriage he died. The childless young widow's second husband was also a kin, her cousin Aristobule; and as his wife she rose from a Jewish princess to a queen. Tacitus tells us that in the year 54 A.D. (Salome was then about forty) the Roman Emperor, Nero, appointed her husband King of Armenia Minor, in Asia Minor. When, in 72 A.D., that country became part of the Roman Empire, Aristobule received the royal throne of Chalcis. He still occupied this position when he died in 92 A.D. Salome had presented him with three sons; when, where, and how they lived and died remains unknown. But, at least, we are in possession of a portrait of her. There are in existence two copies of a coin which bears the profile of the king on one side, and Salome's profile on the other: hers is a distinguished, austere face in the classic manner, its forehead adorned with a royal diadem.

This conventional course of the life of Princess Salome suffices to contradict the contention that her mother, or her stepfather, had ever urged her to perform a seductive dance before a group of men, or had even given her permission to do so. To be sure, in the days of the Renaissance, some 1500 years later, it would have been conceivable that a princess, at her father's request, should perform dances for his guests; well known reports of this more modern period tell of several such cases. In the Greek-Roman world of the time before and after Jesus only professional dancers performed this art in the company and for the entertainment of men; another side of their profession is indicated by the designation, *hetaere*. The whole literature of classical antiquity knows of no instance of a princess dancing at the sort of banquet mentioned by St. Mark. And as far as the Hebrews are concerned, the custom of females dancing in public was something completely unheard-of.

Hence, it is not surprising that a Jewish historian of that age, Flavius Josephus, reports nothing of the feast and dance in connection with the death of the Baptist. Had he been acquainted with such a sensational incident he would doubtlessly have discussed it. But, all he has to report on the execution of John, the Baptist (The Antiquities XVIII, V, 2) is that "he was sent a prisoner, out of Herod's suspicious temper, to Machaerus, and was there put to death." Thus, Josephus does not not even touch upon anything about the manner of the execution.

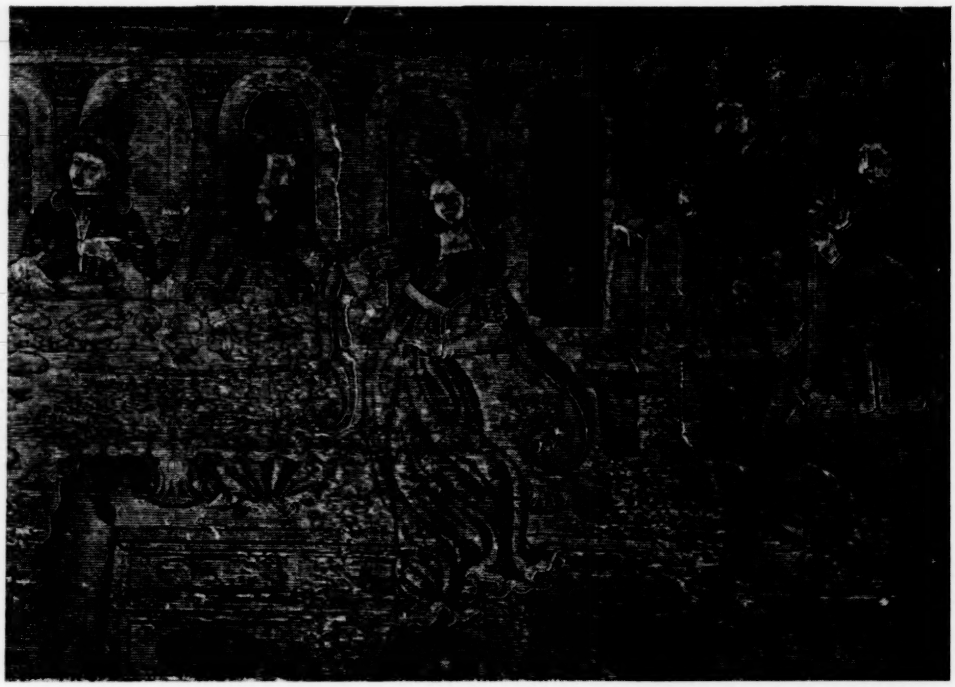
In a large painting from the Cathedral of Prato, Italy, Salome is pictured dancing before Herod, dressed in 15th c. costume. Detail from canvas of Fra Filippo Lippi.

Genesis of a Legend

A modern scholar has explained how the biblical report of the banquet episode might have originated: it cropped up in the communities of the persecuted, early Christians. Indignation over the atrocious crime that had destroyed the *Praecursor Domini* still stirred within them, imploring for an outlet. In the eyes of primitive Christians, too, a princess dancing before ogling men was incomprehensibly scandalous. And if, in addition, it was the niece of a king who thus behaved like a courtesan (or even his daughter, according to one version of St. Mark's gospel), then the murderer of St. John

would be burdened with the most abominable crime imaginable.

It is of course no simple matter to determine just how and where the story first sprang up. Chances are that the man who first related it confused it in his mind with a certain murder story that has been told in various versions by older Roman historians and is known to have had wide circulation. Seneca, the Roman dramatist and author, mentioned it in this form: Flamininus, governor of a Roman province, was urged by his mistress to imprison a man who had insulted her, although Flamininus thought well of the man. One day, during a repast the governor was giving for his officers, the girl danced before them intoxicating Flamininus with her exhibitions to such an extent that he yielded to her request to grant her the head of the offender. He had the prisoner beheaded before the woman's eyes.



Salome in a gold-embroidered tapestry after a design by Antonio Pollaiolo, 15th c.

At any rate, the genesis of the biblical episode remains obscure. But after St. Mark, followed soon by St. Luke and St. Matthew, had accepted it in his Gospel, the later Christians considered it to be revealed scripture, something that was not to be turned and twisted. For the fathers of the church, ecclesiastical historians, and many other Christian writers, from antiquity on through the whole period of the middle-ages, the story had a magical attraction. Again and again, the iniquitous dance of Herodias' daughter became the subject of description, criticism, and condemnation. It was not oral tradition alone that laid hold of the story. And the patristic writers did not merely repeat it in conformity with St. Mark. They enlarged, supplemented, dramatized it, and provided it with new trimmings in keeping with the character, temperament, and artistic fantasy of the author.

Salome dances in 13th c. mosaic, in the dome of the Baptistry at Florence, Italy.

Salome in the Middle-Ages

It was Origen, one of the most famous fathers of the church, who first attributed the name of Herodias to daughter as well as mother and thus gave it the significance it has retained until Martha Graham. Other clerical writers and chroniclers appropriated this name and bequeathed it to popular legend whence the poets of the nineteenth century resurrected it. Usually however, in those early days, the dancer was referred to as the daughter of Herodias. It was not until several centuries after Origen that the father of the church, Isidore of Palisium, endowed her with the name of Salome.

No less interesting, however, was the attention the holy fathers of the church devoted to the charms of both the dance and the dancer. Juvencus (fourth century) depicted the soft, rhythmic movements of her hips and had her offer a song with her dance. St. Ambrose, of Milan, who attacked dancing in general as unchris-

(see page 47)

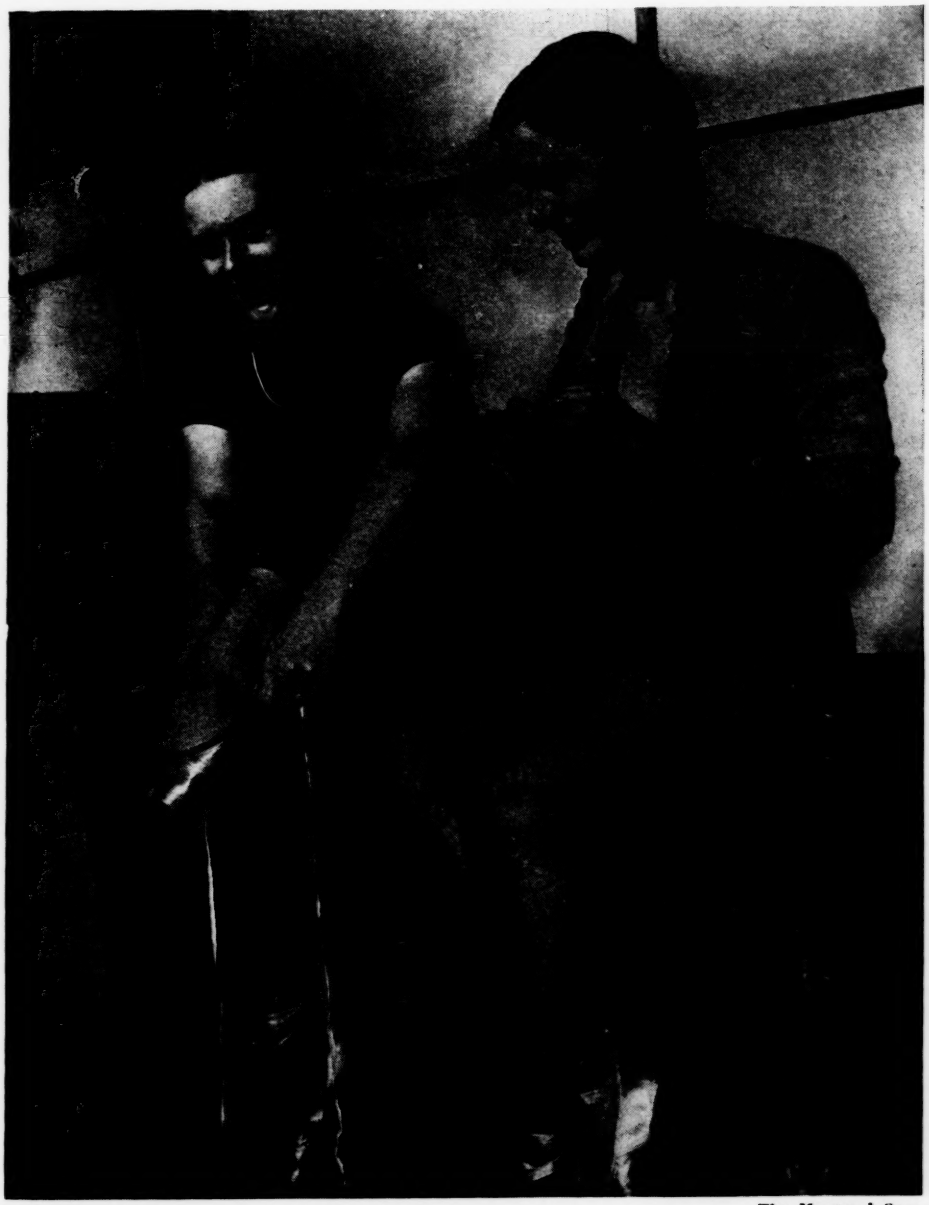
Canadian Dance Notes

by FRANCIS A. COLEMAN

Dancer deplores lack of governmental backing in Canadian arts, blames it for talent trek to U. S.

FRENCH-CANADIAN comedian Fridolin featured in a not-too-successful opening of Eddie Dowling's *St. Lazare Pharmacy,* trying out in Montreal before the New York showing. The play stars former hoofer Miriam Hopkins, and introduces a local actress, Huguette Oligny, who has studied ballet with Morenoff.

Fridolin is noted chiefly for his annual revue, done in French-Canadian dialect, this year entitled, *Ca Atomiqu't'y?,* which should get the prize for the most cumbersome title on record. What it is, your guess is as good as mine. The revue is rather a sad spectacle, only partially redeemed by the work of Elizabeth Leese and the ensemble she trained and directed in the dance scenes.



The Montreal Star

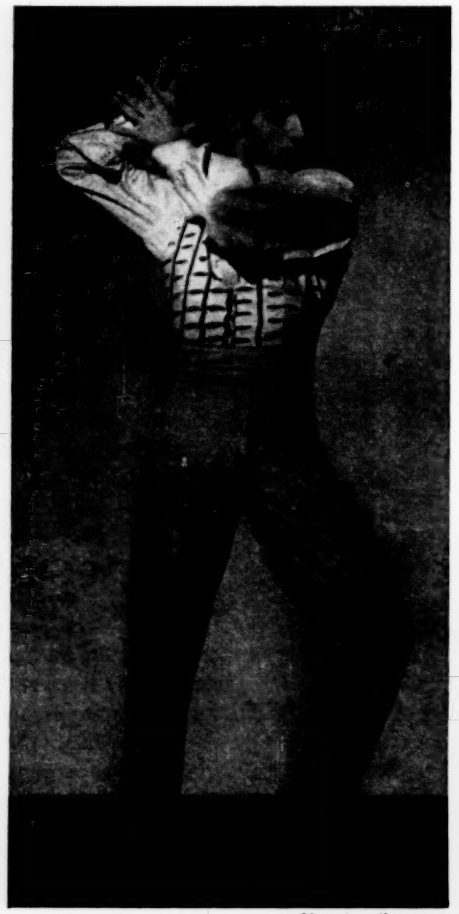
Beth Lockhart adjusts her ballet slipper and Barbara Ferguson neatly plaits her hair before a serious practice work-out for the Volkoff Canadian Ballet, Toronto.

Elizabeth Leese is a comparatively new figure on the local horizon, and has begun to teach and to form her own group of dancers. She was born in Denmark, studied in Europe and appeared with the Trudi Schoop company and came to this country with the Jooss Ballet. She joined the Volkoff Ballet in Toronto, studied with modern and ballet teachers in New York, and is now devoted to developing ballet in Canada. For a time she supervised a mammoth project for dance instruction under the Civil Servant Recreation Association in Ottawa. Miss Leese, an advocate of state sponsorship, has been quoted by the press as saying, "Canada does less for her potential artists than any other country in the world, and this lack of government backing is largely responsible for the Dominion's lagging cultural progress. I love the country and it makes me angry to see so many of the people unable to give of the art they possess because there is no money behind them. Unlike Europe which has recognized the necessity of financially fostering her talent, Canada has made it difficult for her artists to launch cultural projects. They are afraid with the odds of failure so much against them, and with the result that this country is continually losing its talent to the United States."

Blanche Lund, of the popular ballroom team, Lee and Sandra of Toronto, returned home last month after more than two years' service in the Navy show. She was stricken with poliomyelitis in Oldenburg, Germany, only two weeks before the show closed, and was brought home on the hospital ship, Lady Nelson. Her husband and partner, Alan Lund, is still in England, directing dance sequences for a film about the Navy show in which they both starred. Mrs. Lund, full of plans for her professional career, says, "Dancing is my whole life. I am determined to dance again, and I know

(continued on page 36)

LANCASHIRE LAD TO BALLET MASTER—FREDERIC



Maurice Seymour

In "Cuckold's Fair," Freddy exchanges his soft ballet slippers for the high-heeled boots and goes flamenco, with sideburns, dark curls, and that look!

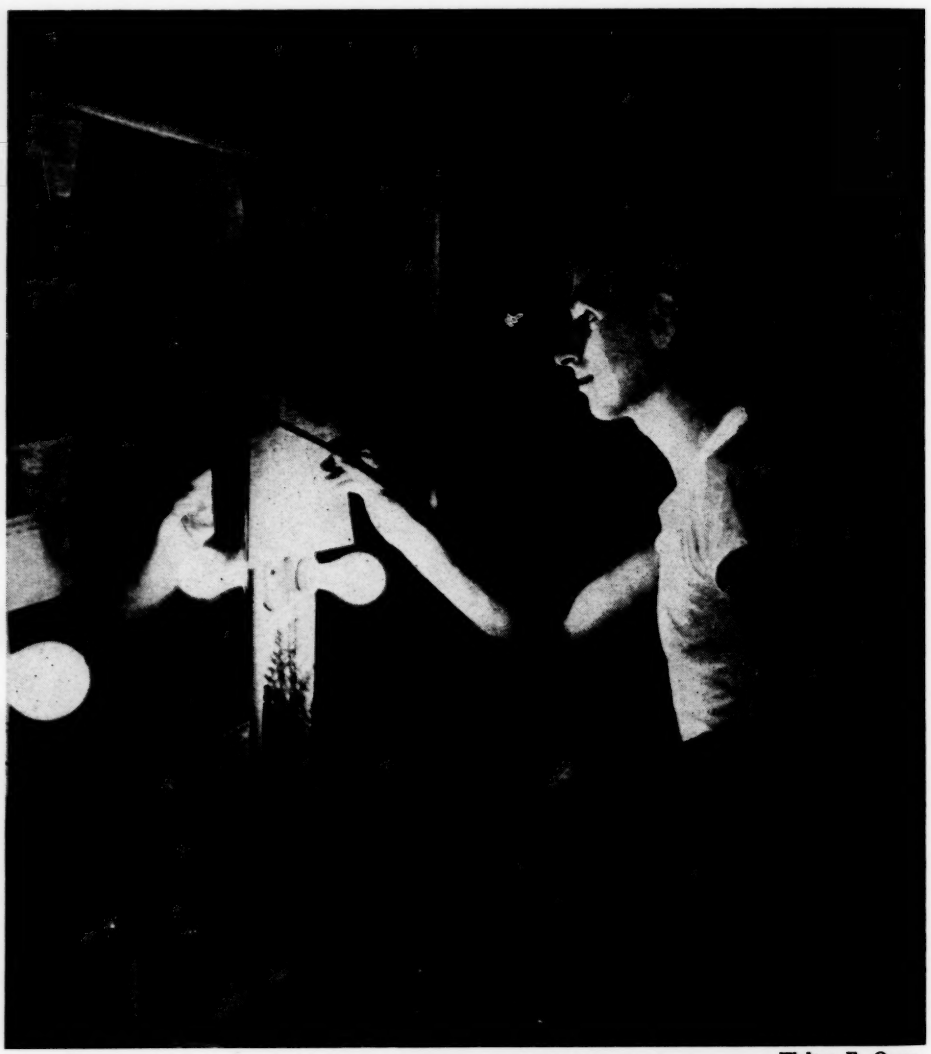
It's Freddy of the Ballet Russe: dance master, star.

NOT SO MANY years ago a seventeen-year-old boy who had exhausted the theatrical possibilities of his home town, Liverpool, arrived in London. He landed in a vaudeville act called "The Lancashire Lads." That young man, Frederic Franklin, got around a bit and when the Ballet Russe de Monte Carlo plays again in London (and it may be within the year) he will return as the ballet master and first dancer of one of the leading companies in the world.

Frederic Franklin is a natural dancer —that is, he moves with the grace and rhythm that cannot be taught. But he also has had a thorough and careful training. Though he comes of a non-theatrical family, his dance talents were recognized at an early age and he began taking dancing, music and dramatic lessons when he was six. He passed the various examinations of the British Royal Academy of Dancing, proving the soundness of his academic background. He also knows other stage arts. It was his tap dancing that won him a place in "The Lancashire Lads" and his tap dancing is still applauded in *Rodeo*. When dancing at the Casino de Paris in Paris he once substituted for Mistinguette's partner. Later he played her song accompaniments on the piano.

Although he is very young to be at the top of the ballet heap, Franklin did not shoot up suddenly. His experience has been most catholic: from children's recitals or school displays and Christmas pantomimes he went into musical shows and night clubs.

When Lady Eleanor Smith's book, *Ballerina,* was dramatized, Franklin was in the ballet scene. Dolin was the leading dancer. A few years later the



Walter E. Owen

As ballet master, Freddy casts all ballets, supervises them and makes up the many schedules of cross-country performances. In his dressing-room at the City Center in New York, Freddy checks off the evening's repertoire. Telegrams of congratulations are tacked up on the walls; a statuette of Franklin in "Gaite" is on table.

FRANKLIN

by ANN BARZEL

Markova-Dolin ballet was organized and Franklin was invited to join as a soloist. He understudied Dolin and appeared in both classical and character roles.

During one of the last performances of that company, *Casse Noisette* was given with Franklin dancing the Trepak. Massine saw the performance and signed Franklin for the new company he was forming after his break with Colonel de Basil. And the Trepak in *Nutcracker* was one of Franklin's first successes in the new company. The role of Baron in *Gaité Parisienne* was one of the first parts made for him, and it established his success in the troupe. In *Gaité* he partnered Danilova for the first time and the present highly successful season owes much to the same partnership.

Another great role of Franklin's is that of the Polovetsian Chief in *Prince Igor*. Even hard-bitten Russians who think that no one, unless he is born of Russian parents, can "feel" Russian Ballet, concede he is one of the best dancers ever to appear in *Prince Igor*.

The many roles he has created and danced successfully in the Monte Carlo company are numerous, as would be expected of the first dancer in a company with an extensive repertoire. There is no point in listing them or in repeating what is known of his fine dance ability. The warmth of his personality comes through in every part. He even makes the procurer in *Frankie and Johnny* a most likeable boy. He always looks as if he likes you personally and that he likes what he is doing.

Franklin's appearance in the United States have stimulated critical praise, audience approval and fan worship. No other male dancer has aroused so enthusiastic a personal following. At one time even, a group of dancers talked of having an SSAFF (a Secret Society for the Adoration of Frederic Franklin). It never got beyond the conversation stage, but shows how popular the young man is.

Maurice Seymour

Probably one of the best-known roles in ballet, to fans the country over, is the Champion Roper of "Rodeo": in other words, Frederic Franklin as the fun-loving, friendly and sympathetic cowhand of Agnes de Mille's "Courting at Burnt Ranch."

These manifestations of worship take many forms. Adolescents get crushes and crowd around outside the stage doors. More common is the mother instinct he arouses. Nice ladies are always plying him with food and giving him mufflers and begging him not to get his feet wet.

The quality that inspires people to adore Franklin offstage is the same quality that makes his dancing attractive to audiences and that makes him a good ballet master. That is his genuine liking for people.

It is our observation that the way a person moves is often an index to his character. The smugness of a dancer is given away in the self-centered way he dances. A peacock-vain ballerina is sure to show it on the stage and so is a too prim one. Freddy Franklin honestly likes people

(continued on page 36)

Roger Wood, London

Noelle de Mosa and Hans Zullig dance as The Lady in the Green Coat and Her Recollection in "Le Bosquet," by Zullig.

BALLETS JOOSS

by MARY CLARKE

This month's London Newsletter brings America up to date on Kurt Jooss and his ballet company. The success of "The Green Table" bids to be matched by new choreography.

DURING THE WAR YEARS we in England have cast envious eyes at America, adding up all the major artists of the ballet world who now work in your country, and feeling very cut off from the mainstream of creative activity. Our own companies have served us well but it cannot be denied that artistic isolationism isn't good for anybody. Luckily, exchange of reviews and photographs has been fairly regular, and we have at least enough idea of what the big companies have been doing to tantalize us exceedingly because we cannot see the results.

Only one internationally-known ballet company has danced here since the beginning of the war. Ballets Jooss are equally well-known in America as in England and since we have had them resident in this country since 1942 it may be helpful to list their wartime progress in order to fill the gap for the American audiences they hope to dance before in the near future.

When war was declared in September 1939, Ballets Jooss continued their scheduled winter tour, actually crossing to Ireland for a winter visit. It was after this trip that the first brush with war-conscious officialdom occurred, for the company went straight from Ireland to Glasgow where they arrived one Sunday night minus identity cards (which had been surrendered in connection with passport formalities) to be greeted by an excited Glasgow police force, incapable of believing that a company of German dancers without an identity card between them could be anything but an entire Nazi fifth column!

The company, however, managed to sail for North America in 1940 but had to leave their director, Kurt Jooss, behind because he had been arrested and interned as an "enemy alien" under the hopelessly indiscriminate defense regulations.

Of the North and South America tours between 1940 and 1942 you know as much as I do, and you have the advantage of having seen *Drums Sound in Hackensack* which Agnes de Mille created for Ballets Jooss during their stay in the U. S. But by the end of 1942 most of the dancers had manoeuvered their way back to England and Jooss, again free, set to work to reform his company, rehearsing the old repertoire and preparing two novelties.

Company at the Manor, first given in February 1943, is a ballet in Jooss's lighter manner, a gently satiric, half-sentimental evocation of the Thackeray period. The ballet is danced to Beethoven's "Spring" sonata and costumed by Doris Zinkeisen. It contains much animated mime, an exquisite dream scene and an ingeniously contrived representation of the "four in hand" coach,

danced to the scherzo. A month before presenting *Company at the Manor,* Ballets Jooss had danced Sigurd Leeder's *Sailor's Fancy,* the first ballet to be created by a choreographer in the company other than Jooss himself. *Sailor's Fancy,* costumed by Hein Heckroth and danced to an arrangement of sea shanties, tells of three sailors' adventures in foreign ports and their eventual return to the girls they left behind them. The ballet has an immediate light-hearted appeal but is too shallow to stand very much seeing.

The company of dancers contains many of the principles of the pre-war organization; Noelle de Mosa, Hans Zullig, Ulla Soederbaum, Sigurd Leeder, Rolf Alexander and Maria Fedro. Of the repertoire seen in North America the following ballets are still given: *The Green Table, The Big City, The Prodigal Son* (in a revised, more lovely version), *A Spring Tale, A Ball in Old Vienna, Pavanne* and *The Seven Heroes.* During 1943 and 1944 the original two-piano accompaniment was retained although this was replaced, successfully, by an orchestra in 1945. Jooss's personal supervision of lighting ensures that all ballets are most beautifully illumined.

In January 1944, Jooss presented a new ballet, *Pandora,* which is regarded by many as a greater work than *The Green Table.* It is certainly an impressive drama but misses something of the close-knit and inevitable progression of the earlier ballet; also, it is dominated by the figure of Pandora (superbly danced by Noelle de Mosa) —a new departure in Ballets Jooss where the company usually impresses as a whole and the cult of "star" dancers has not been encouraged. But Pandora is chiefly important as proving that the best does *not* lie behind with this company, as has been so often asserted, and a repertoire is growing up which absorbs and is not overshadowed by *The Green Table.*

Finally, during the last London season, came Hans Zullig's first ballet, *Le Bosquet.* I personally welcome this ballet rather on principle than on its own merits. A new choreographer is

(*continued on page* 32)

In "Sailor's Fancy," Captain Sigurd Leeder says farewell to his children before a voyage. A marriage is arranged between Noelle de Mosa and Hans Zullig in "Company at the Manor." Jooss' newest ballet "Pandora." Photos Sedgwick; Hubschman

Walter E. Owen

In her lovely N. Y. apartment, just-as-lovely Katharine Sergava has books and pictures that mirror her interest in theater, painting and ballet. A large Mexican drawing by Eugene Berman hangs over the bookcase, and to the right are four lithographs of Taglioni, Grisi, Elssler and Guimard. "Brandy," recently discharged from the K-9 Corps, is, as you see, comfortably readjusting himself to civilian life.

Let's Talk About Ballet!

Sergava defends ballet to photographer Walter Owen.

A VISIT WITH ballerina Katharine Sergava is always a pleasure because she usually has something interesting and provocative to say, and has a charming apartment that invites exploration. We dropped in last month when she was busy making her Christmas cards. She likes to give them a truly personal touch, and she searches through the antique shops for old-fashioned cutouts of flowers, birds and sentimental figures, far antedating decalcomania, which used to adorn valentines and greeting cards, and pastes them up herself; so if you are fortunate enough to receive a Christmas card from Katia, it is an original, one-of-a-kind Sergava greeting.

Curled up in a big chair, she talked as she worked. This time she was interested in the current discussion on the asserted overemphasis on b a l l e t in present Broadway musicals.

"You might say that the culture of any nation is measured by its means of entertainment," she began. "The Romans had a slogan, *'Panem et circenses'* (Bread and circuses), and the essence of this is as true today as it was then. Although the bread remains very m u c h the s a m e, the entertainment has undergone and constantly undergoes great changes.

"To c a t c h these changes in their true perspective while they are still happening is a difficult task, but the change which is now taking place on Broadway cannot be easily overlooked, especially by those interested in the art of ballet. This great change, sometimes called a 'revolution,' has brought a new taste and substance and h a s introduced the very essence of theatricality in the form of separate ballet sequences to further the action of the play, or sometimes as dreams or fantasies to p o i n t up the action."

Katia is well qualified to discuss this phase of the question, as she was for over two years the ballerina of the record running *Oklahoma!,* which revived Broadway's interest in ballet as an integral part of musical production.

"This revolution," s h e continued, "the origin of which can be traced to Balanchine's productions . . ." To my query she reminded me t h a t he had c h o r e o g r a p h e d *I Married an Angel, Louisiana Purchase* a n d *Babes in Arms,* from which I remembered the hilarious ballet, "Slaughter on Tenth Avenue."

Katia went on. "This revolution reached its climax in the de Mille ballets for *Oklahoma!* and still flourishes and expands. However, in the minds of some, it is regarded as just a fashion

(*continued on page* 37)

L.C. de Carmontelle del.

J.B. Tillard Sculp.

Pas de Deux,

Tiré du Second Acte de l'Opera de Silvie;

Exécuté par Mr. Dauberval & Mlle Allard

Sur sa fierté la Nimphe se repose,
Son Amant perd déjà l'espoir de l'attendrir;
Mais elle le reparle en songeant à le fuir.
Nimphe qui rêve aux tourmens qu'elle cause,
Touche au moment de les guerir.

A Paris chez Cousin Graveur rue de Bourbon au coin de celle St Claude, près la Porte de Bois.

A chez Basan, rue du Foin St Jacques.

The Ballettophile

A column by GEORGE CHAFFEE

IT IS WELL-KNOWN that Jules Perrot, the most famous dancer-choreographer of the Romantic Ballet, began his career as an acrobatic pantomimist who also danced, in imitation of the amazing Mazurier, who never aspired higher and who died young. Yury Slonimsky, whose essay on Perrot has just been translated from the Russian by Anatole Chujoy and published in *Dance Index,* seems to think that this early activity set Perrot apart from all other dancers. That is scarcely so. Many ballet dancers have also been acrobats and pantomimists. However, few who first won acclaim in the circus arts have later won even greater acclaim in the top (or "noble") rank of ballet, as did Perrot. But as for that, an artist of the measure of Perrot in ballet is a rarity in any generation and it is a lucky century that can count two or three such names.

As a rule a comic or acrobatic artist sticks to that genre. The same is true in other fields. The comedian or clown seldom grows up to become a Hamlet, as did John Barrymore. The crooner rarely finds time or opportunity, even given a fine voice that few of them have, to achieve distinction in grand opera, though exceptions could be cited. It is the same with the higher reaches of the dance.

Nevertheless, there are dancers past and present who are (or have also been) acrobats. One might page Esme of Paris for a list of names. I recall one brief-lived ballet produced by Diaghileff (*Raynard*) in which dancers and acrobats were intermixed in a most confusing and surprising fashion. Acrobacy in itself has often been employed in ballet, but as a rule the performers were specially introduced from without.

That has always been easy to do—at least, in Europe. For there, if few acrobats have become celebrated in the ballet world, practically all circus people and the stage profession in general have always considered ballet a regular part of their routine studies as a matter of course. Indeed, about the only vestiges in modern America of ballet as basic dance training outside the immediate purlieus of dance proper are to be glimpsed among the circus acrobats—the trapeze artists, the equestrians, and sometimes in the antics of some clown. That is because most of these specialty acts are imported. Have an eye to this the next time you go to the circus.

Bessie Beatty once had Mogador Cristianos, a young member of a large family of famous bareback riders, on her radio program and seemed slightly taken by surprise to learn that his first training as a horseman had been on the ground and that ballet was an important part of it, and also that he and all his family used their ballet training regularly.

"Do you dance?" she asked.

"Well, not in public," Mogador answered, "but I would not think of going on for our act without first having done my barre, for I should be worried lest I make a misstep or miscalculation."

"And why do you do that for horseback riding?" Bessie asked.

"Well, you see," Mogador replied, "it warms up the right muscles, puts the body in trim, and gives a sense of pose and of poise, that one needs in bareback riding. We are always early taught ballet, father to son, in our family."

Mogador may or may not have realized that his family was simply following the best and highest school in horsemanship, acrobatic or other, through the centuries, and as the successors of such famous equestrians as the Risleys, the Ducrows and the Franconis. Who would guess from this balletic English Penny Plain of "Mr. Ducrow as Zephir" (shown above) that he was a famous horseback rider?

Although this column began with Perrot, it is clear that I am not thinking, here, of ballet dancers who may at any time in their careers have been something else. That is a commonplace of theater history. On the contrary, I am thinking of actors, singers, and acrobats, as also schooled in the art of ballet. America has an ultra-rarified idea of ballet—as though it were an art apart, even in the dance world. There are (most of America thinks) "dancers" and "ballet dancers" and

(*continued on page* 50)

The Souvenir Print

PAS DE DEUX—Tire du Seconde Acte de l'Opera de Silvie—Execute par Mr. Dauberval & Melle. Allard—L. C. de Carmontelle delin.—J. B. Tilliard Sculp.

Mixed line-cut and stipple engraving; 15⅝" wide X 12¼" high. Printed Paris circa 1763. Famous early "mimed scene" at the Paris Opera, before Pantomime Ballet was admitted there.

NOTE: Original examples of this print with no identification of dancers or opera also exist, and frequently, in 19-20th century reproductions, the work is falsely identified as M. Balon and Mlle. Prevost in Les Scythes! The latter were dancers of fifty years earlier; the very costumes deny the attribution.

The Souvenir Print is reprinted by the courtesy of George Chaffee.

At 3, a radio star

At 13, prima ballerina

At 21, a movie star

Child Prodigy Makes Good

An interview by CONSTANTINE

KNOWING VIOLA for so many years, and in writing her story, I kept reminding myself that I must not sound like a press agent, that our heroine is *definitely not* composed of only sugar and spice. Viola's expressive black eyes and hearty infectious laugh accentuate her conversation. She is petulant at times and has been known to weep copiously when her work doesn't please her. She is a perfectionist and works like a slave to gain the excellence she desires. Excepting for performances or ballet classes, she is notoriously late for appointments and spends a lot of time apologizing after she has kept someone waiting. (I know!)

She made her first professional appearance at the ripe age of three when she won a health and talent contest from seven thousand children in Los Angeles. She did a dramatic recitation and a little Bulgarian dance composed by her mother. The $500.00 prize money which she received was used for a trip to New York, where Viola was enrolled in the drama class of the Roerich Museum. A few years later, Mordkin joined the faculty of the school as ballet master, and, recognizing Viola's talent, made her his protegee and promised her that one day he would have his own company and she would be the prima ballerina . . . if she worked very hard.

"He kept his word," said Viola. "The Mordkin Ballet opened at The Majestic Theatre in New York before I was thirteen and I *was* a full-fledged ballerina".

Mordkin created the *Goldfish* and the role of Diana in *Bacchanale* for Viola and she danced Myrtha in *Giselle*. When the company transposed to The Ballet Theatre,

Constantine

Viola Essen and Ivan Kirov star in Republic's original story about ballet folk (according to author Ben Hecht's idea of them), "Specter of the Rose." Above, Viola and Ivan on set; below, Viola dances.

Constantine

One of the dramatic moments of "Specter of the Rose": Viola with Lionel Stander during a scene where Viola, as the ballerina Haidi, is practicing at the barre.

Viola remained with them for the initial season. She created the roles of The Bird in *Peter and The Wolf,* Dyname in *Ballet Mecanique,* The Girl With The Fan in *Judgement of Paris* and was the first Caroline in this country of *Jardin Aux Lilas.*

"Then I left to join the musical, *She Had To Say Yes,*" continued Viola, "because aside from being prima ballerina, I was offered a speaking part. How could I resist that?

"A whirl at a nightclub with Marc Platt followed, but the clatter of the platters was too much for me, so straight to the symphonies of Carnegie Hall I went, to dance in *New Moon* and *The Merry Widow.*"

During all this time Viola continued her lessons with Vincenzo Celli, who is, in her mind, the ballet maestro par excellence.

"He is an adorable tyrant," said Viola, "who doesn't allow even one little false step to get by his eagle eye. I really don't know what I'd ever do without him!

"Mother and I came to Hollywood for a rest and a change from New York. I was undecided whether to return to a ballet company or do another show. One night I received a long-distance call from the Marquis De Cuevas asking me to join the newly-formed Ballet International. He was so completely enchanting that I accepted on the spot. Although the terms and contract were sealed only verbally on the phone, the Marquis kept his word on everything."

Under Celli's expert coaching, Viola danced every classical role in the repertory of the Ballet International: *Sebastian, Brahms Variations, Memories,* and *Prince Ghoudal* were among the ballets especially created for her.

"Unfortunately," said Viola, "for the first half of that season I danced with a badly infected toe and had a shot of novocaine injected into it before each performance. We kept it a company secret and I will always be grateful to Andre Eglevsky because he did more than partner me when the pain was almost unbearable during the many difficult pas de deux."

That seemed to be Viola's hexed year. When she took over Baronova's part in *Follow The Girls,* after a new script had been written, new costumes and new choreography added, she contracted virus pneumonia and was ill for two and a half months. They kept an understudy going, hoping Viola would return. Antony Tudor, whom Viola adores, offered her a part in *Hollywood Pinafore.* Everyone knows the rest. The show was a flop, but Viola had a great personal success, which eventuated in several movie offers.

"In spite of the fact that I had a couple of definite contracts on hand," said Viola, "Ben Hecht's gambling offer to come out and test for the role of Haidi in *Specter Of The Rose* was most enticing, because I always admired Mr. Hecht and more than anything I wanted to be in this picture."

Although one might judge from the title that dancing is the most important feature of the picture, it is Viola's role as Haidi that establishes her as a dramatic actress. This is a fantastic dream come true: at 21 to be a prima ballerina and a movie star rolled into one!

Martin Vos

'Way back when: Viola as the youngster who was to be ballerina for Mordkin.

Eileen Darby, Graphic House

Lindy Hop session: author-teacher Mura Dehn shows how it's done while jazz students beat out tempo.

More Respect for the Clown

by MURA DEHN

Academy of Swing wins recognition of jazz as art form.

LIKE COMEDIA DELLA ARTE of the sixteenth century—untamed, uncensored, without hypocrisy—so is jazz, beloved clown of our time. It breaks all the taboos imposed upon it by tradition and classicism.

Jazz is the most popular dance movement of our time. Not only in the United States, but in the entire world. And yet, the dance world will not recognize it. The word "jitterbug" evokes condescending smiles. Only recently, and that half-heartedly, has swing been accorded the name of American Folk Dance. The great new dance era that jazz brought along is ignored by the academic and purist dance world.

The jitterbug should be treated more seriously and with more respect. At the time of his devotion to jazz he spends five to six hours a day, practicing, polishing, improvising. He is his own pupil and instructor. He is not only an excellent technician and executor, but also a constant creator. He is the one who changes, shapes and develops jazz dancing. Unfortunately, the jitterbug is very seldom aware of himself as an artist, and after a few years of following the "craze," he abandons his dancing, thus wasting valuable dance material and a possibility for mature individual development.

The Academy of Swing was established to give a jazz dancer the opportunity to develop as a conscious creative artist within his own school and style of movement.

The Academy presents the first attempt to classify and define form, style, rhythm, and steps of jazz dancing. It presents the best example of jazz dancing in both teachers and lesson material. It tries to develop taste, understanding and ability to choose and distinguish the true, nobler forms of jazz dancing in the maze of cheap commercialism and sensationalism. In other words, the Academy aims to be a guide for the serious student of research in the classical form of jazz dancing. There are three courses: the origins of swing, which comprise native African or other Negro primitive dancing of African origin; the jazz vocabulary, including early jazz and current swing; and concert jazz, a summing up and development of the first two courses.

I would like to convey in this article what I have learned about jazz ever since my arrival in this country

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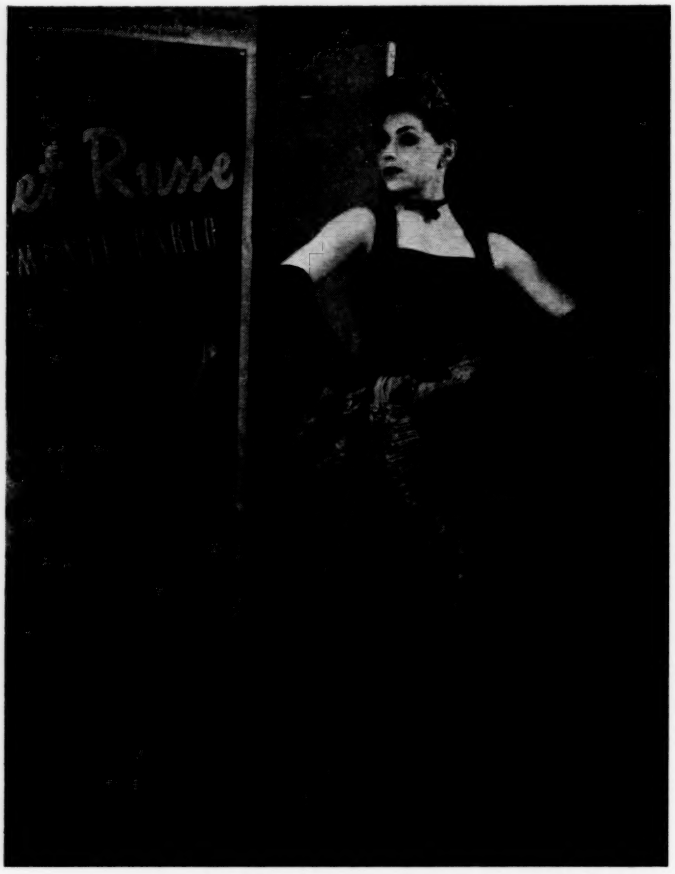


THE BALLET RUSSE DE M

Six weeks of ballet! The Monte Carlo returns to N. Y. with two new ballets.

WITH A PROMISE of two new productions—*Raymonda* and *Night Shadow*—and the revival of several old favorites to the repertory, the Ballet Russe de Monte Carlo has arrived in New York for a six weeks' season at the City Center of Music and Drama, beginning February 17.

Raymonda is the three-act classical ballet to the music of Glazounov, and will be a novelty for New York audiences, as it will take two full hours for presentation—the time usually allotted to three one-act ballets. It will be a big production, using the entire company and providing good dance roles for all from corps de ballet to Prima Ballerina. *Raymonda* has never been seen in the United States.

(*continued on page* 38)

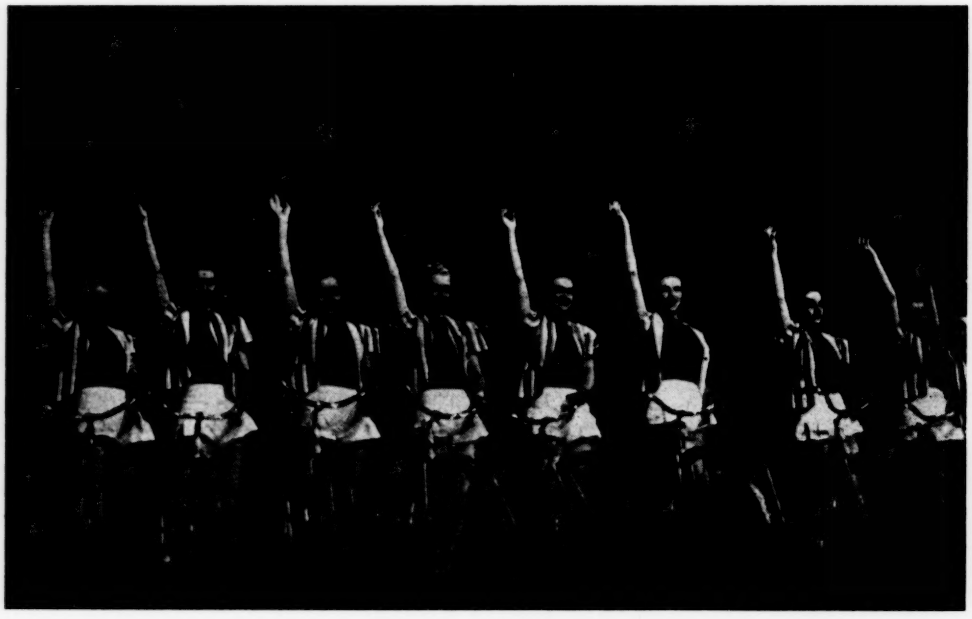
MONTE CARLO OPENS

Dancing stars and leading soloists of the Ballet Russe de Monte Carlo are photographed as they appear in the current repertory. Opposite page, left: Maria Tallchief as one of the Can-Can girls of "Gaite Parisienne," Massine's colorful story-ballet of a wealthy, naive Cuban and his adventures in Paris. (Walter E. Owen photograph) Tod Bolender's new choreographic work, "Comedia Balletica," is danced, among others, by Ruthanna Boris and Leon Danielian. (Maurice Seymour photograph) Nathalie Krassovska adds to her roles in classic ballet the Black Swan pas de deux. (Gerda Peterich photograph) Balanchine's "Ballet Imperial" remains in the repertory, a vehicle for Marie-Jeanne and Nicolas Magallanes. (Maurice Seymour photograph) Nora White, Ruthanna Boris and Nicolas Magallanes in group attitude from the new "Concerto Barocco" of Balanchine. (Maurice Seymour photograph) Above: "Coppelia" is danced at its best by the prima ballerina assoluta Alexandra Danilova and the premier danseur Frederic Franklin. (Maurice Seymour photograph)

Metropolitan News Service

Rehearsal time at the Roxy, with Gae Foster, dance director for the theater and also choreographer for the roller show, Skating Vanities, coaching some of the front line girls for a forthcoming stage show. Miss Foster refers to her script.

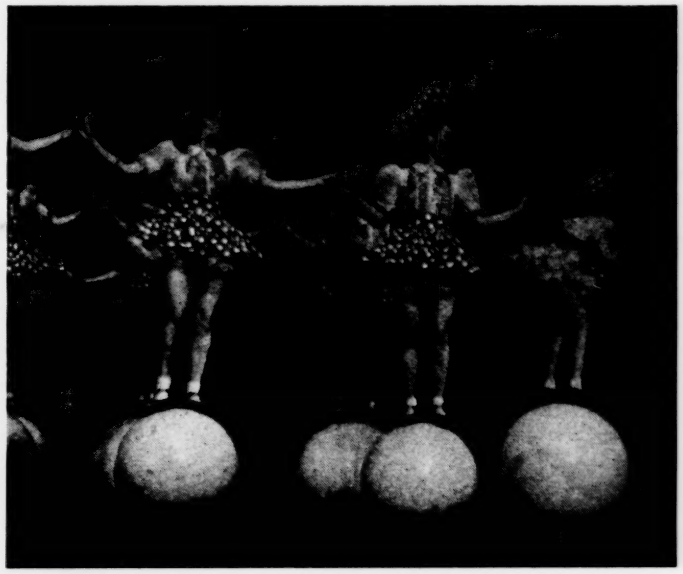
The Versatile Gae Foster Girls of the Roxy



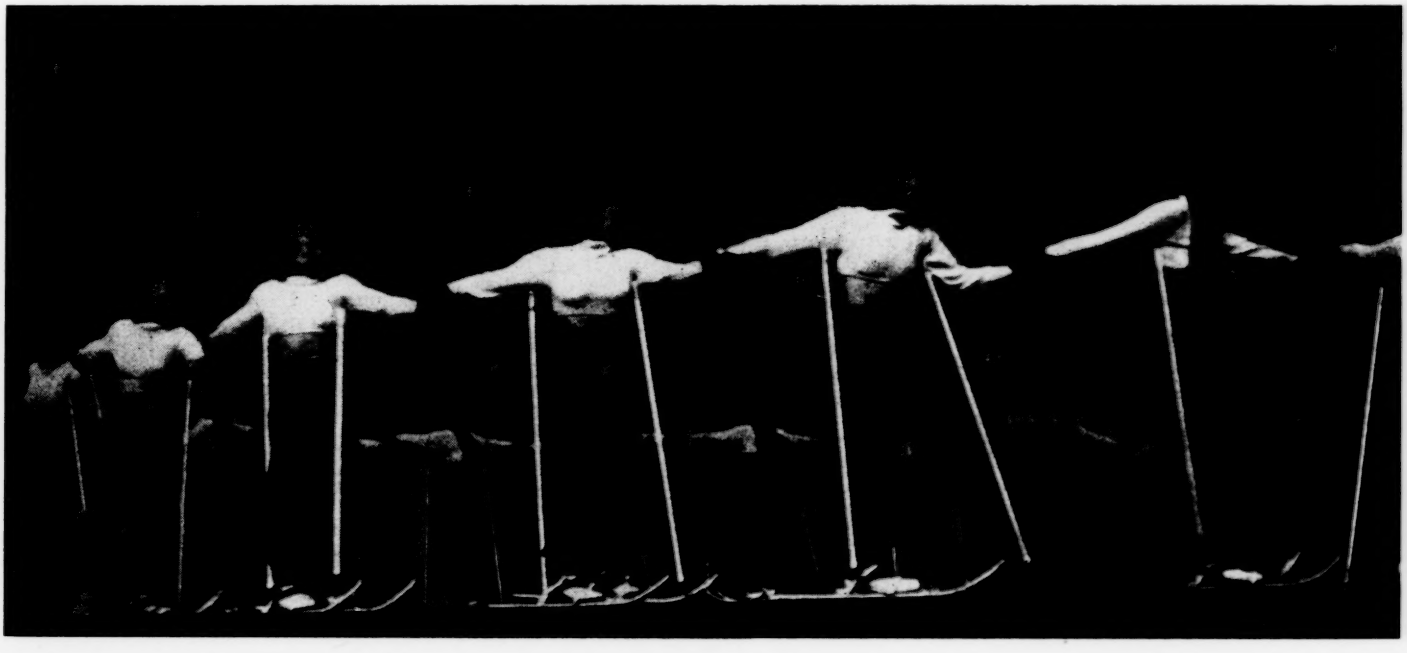
Versatile is a right word for the dancers who bear the name of "Gae Foster Girls." It takes more than a time step or arabesque to keep step at the Roxy. Most of the big production numbers that Gae Foster stages the dances for are novelty, precision dances calling for sure manipulation of different properties, the least of them a five-foot-wide hoop skirt. Have you ever tried dancing on stilts? The Roxy girls do a marvelous job, on stilts varying in height from one to six feet. The girls ride bikes on stage, too, but we don't suggest you try any tricks on your own machine. The girls use bikes that have a special gear ratio that allows precision control. (Left, photo by Hussakof.) Miss Foster puts her dancers on roller skates once in a while, for numbers not unlike the spectacles she does for "The Skating Vanities." Dance runs in the Foster family: Gae's sister Nadine Gae dances with Weidman.

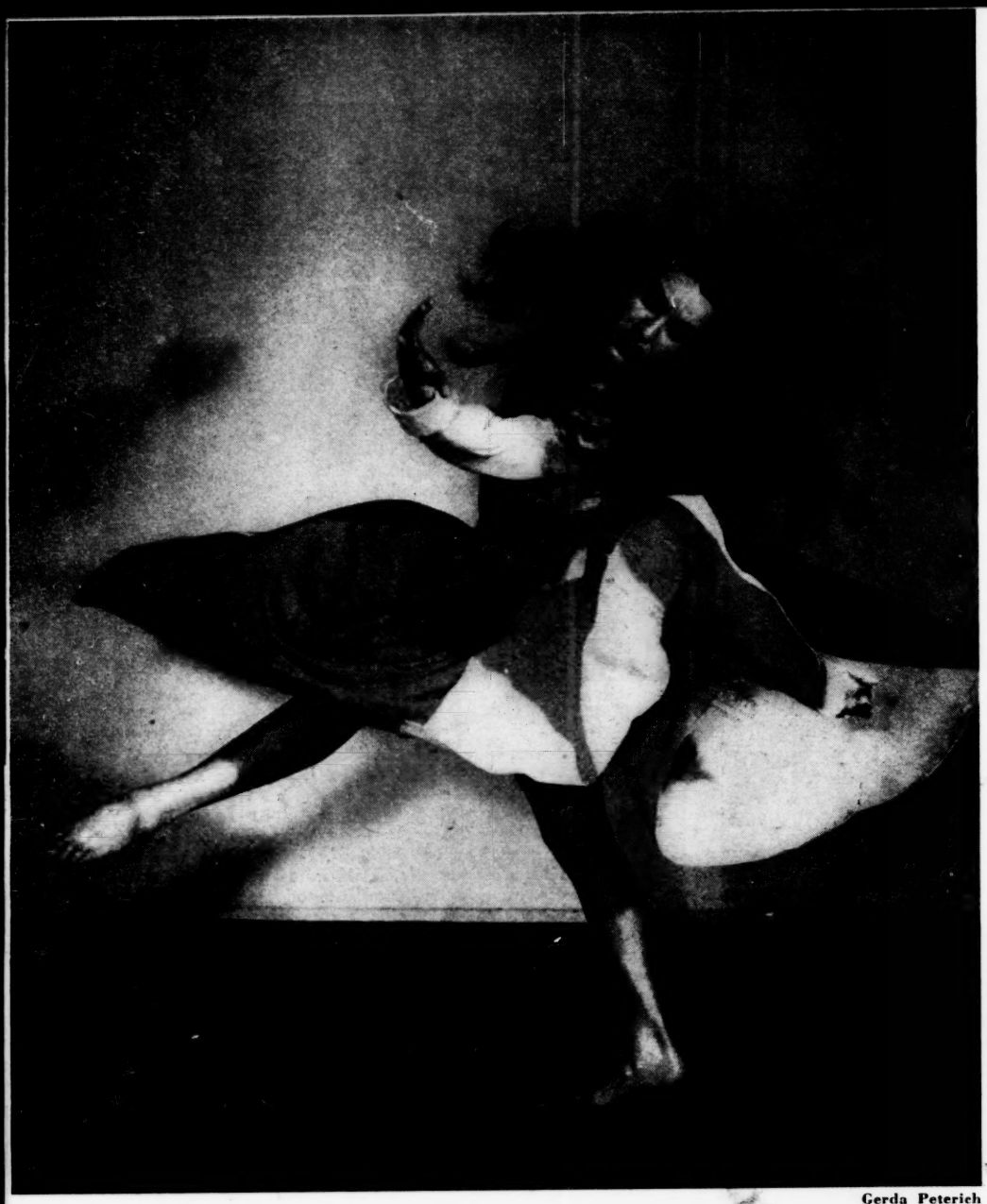
The Gae Foster Girls do more than dance . . . they skate, ride bicycles, ski, and appear in production numbers atop ladders, stilts and balls

The Foster Girls range in age from 18 to 25; any girl who wants an audition for the line is given one, whether she has had previous dance experience or not. A new girl works in the "backstage" line until she makes the front line, an envied spot at the Roxy! Talented girls are featured or given spots in the show, depending on the production number. Some stage shows are built around a guest artist; others glorify the girls themselves in novelty routines by Gae Foster.



One of the most popular and thrilling stage shows at the Roxy puts the girls to a test of balance, and we *mean* balance! This number uses the entire floor space of the sixty-foot stage, the dancers doing military "drill formations," all the while propelling themselves on top of giant, specially constructed balls. You've probably tried this yourself at some time, on logs or barrels. This particular show takes hours of practice; the sessions are full of fun and serious hard work. Left, the girls go through one of the formations at rehearsal and above, an action shot made on stage catches the highlight of the show. One of the girls loses her balance and breaks away from the line, struggles valiantly to hold herself atop the ball, rolls across the stage and finally reaches out for the stage curtain to check a fall. It's all a gag, deliberately planned and rehearsed, and the audience enjoys it hysterically. Below: ski class on stage, done to music. Pictorial design effects are handled expertly by the girls with their ski and skipoles. (Photo: J. A. Partington)





Gerda Peterich

Among the most promising younger moderns is Jean Erdman of the New Dance Group.

The Moderns in Concert

by DORIS M. HERING

THE YEAR 1945 literally danced its way out during December with an exhibition and a series of modern dance concerts that traversed the scale of quality from the depths to the heights.

Activities got off to a low start with the Negro Dance Theatre of Wilson Williams, presented on December 8 at the Central High School of Needle Trades. About this unrewarding evening the less said the better, for it vacillated peacefully between bad and indifferent with just one brief exception, in the music for the last number.

The Swa-Hili Dancers, a group of young girls under the direction of Ismay Andrews, contributed three more or less authentic numbers. The girls seemed reasonably serious in their efforts—efforts that were of little value because of total lack of unity, insufficient technique, insufficient rehearsal, vague costuming and colorless percussion accompaniment by Miss Andrews.

The prize for amateurishness was garnered by the eight solos of Wilson Williams. Distinguishable one from the other only by changes of title, they formed a composite picture of all that a concert should not be: inaudible accompaniments, careless costumes, haphazard and aimless meanderings that passed for choreography.

But there was a brief silver lining in this dismal cloud in the score for *Adam Had Three Ribs*. What happened on stage we'll just skip (the long-suffering audience hissed in desperation). But what happened in the accompaniment was much happier. Noel Sokoloff, a very young composer, contributed an original score for percussion and two pianos. Although the percussion proved somewhat superfluous, the piano part of the score indicated a definite sensitivity for dance movement as well as a sound sense of the dramatic. Given a competent dancer to work with, Mr. Sokoloff should be capable of exceedingly interesting work. The music received a first-rate rendition by Edna Bockstein and Ada Kopetz at the pianos.

* * *

Once again Charles Weidman proved himself to be, among other things, an expert program maker in his concert with group on December 9 at the YMHA. Not only was his program interestingly contrived, but it manifested throughout an audience consciousness in the best sense of the word.

Dialogue neatly solved many of the problems inherent in opening dances. It introduced Mr. Weidman and his three featured dancers, Peter Hamilton, Saida Gerrard, and Nadine Gae, giving each dancer an opportunity to show what could be expected of him later on.

Using a Bloch suite as accompaniment, Mr. Weidman depicted (according to the program notes) "suggestions of the usual intrigues of a quadrangle, let us say, on a weekend in the country or anywhere." At the present time, the weekend is a bit overlong, and since the composition is couched in rather intimate terms, it will require considerably more dancing before the group can make clear to themselves

The modern season gets under way in New York to introduce new choreographic works soon to be seen on country tours.

and subsequently to the audience, all the subtleties of Mr. Weidman's shading.

From drawing room antics the program progressed to Mr. Weidman's delicious piece of Americana and family reminiscence, *And Daddy Was a Fireman.* Here is a superb example of the wonders modern dance can accomplish in the ballet-monopolized realm of story telling. With the aid of the versatile speaking-dancing Women of Lincoln, Nebraska, Mr. Weidman as Daddy weaves a wonderfully human tongue-in-cheek saga of a local hero. He does all the things a local hero should do, including marrying the belle of the town, and he manages to create an impression of manliness and dignity despite the general humorous tone of the dance.

Nadine Gae as Vesta, the girl Daddy marries, danced her role with sweetness and just enough decorum to make her worthy of Daddy in the eyes of an audience. Peter Hamilton made a properly formidable Fire, and Betty Osgood turned in a funny Victim of Fire, complete with long nightgown. Herbert Haufrecht's musical score for *And Daddy Was a Fireman* remains fresh and melodious.

Peter Hamilton was responsible for the choreography of *Three Antique Dances* to music by Purcell. Like most efforts by young artists, it tended toward the derivative, but was withal competent and sprightly. Miss Gae and Mr. Hamilton performed the work with great charm.

Probably the most gratifying and certainly the most thrilling experience one can have in the theater is to watch a new work grow and develop. In this instance, the work in question is *A House Divided* — — and the time for development has been the brief month between its premiere at the ORT concert in November and the current presentation.

The main advance has been on the side of simplification. Some of the cumbersome scenery has been omitted; movements have been clarified and certain effects heightened; the action is more cohesive. The group now seems to understand its mission in the whole, and it performs convincingly. Mr. Weidman danced the role of Lincoln with moving fervor.

However, a few theatrical effects still remain questionable. First is the opening scene—funereal but not particularly sad. And the other is a justification for the presence of the Returning Soldier, his family, and the battle scenes. They have a somewhat interpolated feeling, and divert the drive of the piece.

Since this seemed to be Mr. Weidman's day for choreographic heroes, the audience was treated to another one in *David and Goliath.* David, beautifully danced by Peter Hamilton, emerged as a prankish and thoroughly likeable youngster; Goliath, (Mr. Weidman), a big foolish clumsy idiot; the Philistines, a noisy bunch; and the Israelites, a group of trembling maidens. In all, *David and Goliath* proved naive, lively, and swell fun—the old Bible story in terms of real and very human people, instead of remote saints

(continued on page 40)

Walter E. Owen

Valerie Bettis as she appears in an original work of last season, "Dramatic Incident." Miss Bettis was guest artist with the New Dance Group December series.

COLONEL de BASIL'S ORIGINAL BALLET RUSSE

Stepanova, Grigorieva and Dokoudowsky in "Scheherazade."

Ballet company of international fame retains best of old repertory ballets and creates Latin American folk tales.

ALL THE SUNNY LANDS south of the border have acclaimed Colonel de Basil the "cultural embassador of Latin-America." This because his company of 65 dancers, the Original Ballet Russe, has continued, under his direction, to present the best in ballet from the great choreographers and designers in ballet. De Basil holds to his principle of quality in dancers and productions, and his success is sung in the press and commended in official documents from the governments of South American countries. In fact, one government supplied army 'plane service to expedite the artists, their baggage and thousands of pounds of scenery a distance of 5000 miles or more for an engagement.

The tour of the Original Ballet Russe that started in Mexico in December of 1941 extended throughout South and Central America for the next four years, including four seasons at the Teatro Colon in Buenos Aires, a total of sixteen months of performance there. The company, invited to play twelve engagements in Colombia, stayed for forty-two. In Sao Paolo, Brazil, one outdoor performance, which President Vargas attended, drew a record audience of 80,000. Everywhere he went, Col. de Basil trained a corps de ballet, founded schools and worked with the artists of each country to create national folk ballets.

Enlisting the cooperation and artistic efforts of leading painters, designers, composers and musicians in the Latin American countries, Col. de Basil has added to his repertory (which includes *Paganini, Coq d'Or, Choreartium, Les Presages, The Firebird,* etc.) new ballets combining the folklore of Indian and Spanish history with the technique of ballet. *El Malon* is an Argentine ballet, with gauchos and peasant Indians; Vania Psota is the choreographer, Basalduor the designer and Villond the composer. *Fue Una Vez* is laid in Argentina about 1830, after a libretto by Wedebe, with music by Gustavino, sets by Pirovano and choreography by Silvia de Elizalde. *Isla de Los Ceibos* tells of a legend of enchanted red-blossomed trees and offers a colorful scenic effect, capably supplied by Noemia; Vania Psota choreographed the ballet to Fabini's original score. In rehearsal now is *Iara,* a Brazilian tale of the battle of the sun and the moon over the earth and its inhabitants. Famous artist Portinari designed the scenery and costumes (the first curtain is shown at the right) and Francisco Mignone composed the music. Vania Psota, one of de Basil's ablest dancers and choreographers, is again in charge for this ballet.

The Original Ballet Russe, now in Mexico, may repeat their Latin American successes, or may accept offers extended from Spain, Paris and London. Col de Basil plans to tour the United States next fall, giving us a chance to renew acquaintances with dancers and ballets.

SKATERIES

by CLIFF LOCKWOOD

Dates for skating tournaments, ice and roller, set for national championships.

Bauer-Toland

Sonja Henie, Queen on Ice, takes a vacation from the movies and concentrates on skating, to the delight of fans who enjoy her expert hula among the big production numbers of Miss Henie's "Hollywood Ice Revue," now on a cross-country tour.

FOR SEVERAL MONTHS we have been running dance descriptions written by the various pros in and around New York City, mainly for the purpose of presenting the views of these pros to the skaters in the rinks where no professionals are available . . . and, of course for the other pros and skating club members. There are many cases where one method of approach will go over the heads of the new members of a dance class, while another slant on the same thing will register immediately. Here in the Metropolitan area each of the pros seem to know how the others are teaching, while an individual pro in a district doesn't have this advantage. If at any time a pro or club member should doubt the authenticity of a statement in one of these articles their criticism is invited. The matter will be straightened out with the pro who wrote the particular article and the inquirer will be put on the right beam . . . or if we have made a mistake we will correct it in the next issue. We want to advance skating, but we won't get very far if we let errors slip through.

• • •

On Wednesday, December 12, *Les Internationals* Dance and Figure Skating Club played host to all the USARSA clubs of California. There were skating exhibitions of the champions, and special skate dances.

Fritz Bullman, owner of the Diamond Roller Rink, Oakland, gave the night over to *Les Internationals* for the purpose of raising funds for the California ARSA 1946 state championships, the association receiving the entire proceeds of the night. The event was sanctioned by the USARSA.

All United Rink Operators of California will likewise donate one night to the California ARSA State Championship Fund.

On New Year's Eve the Martinez Figure Skating Club in conjunction with Skateland of Martinez held its annual skating show, *The Circus,* directed by Paul J. Gilbert. The event is sanctioned by the USARSA. This marks the third year of operation of Skateland by Mrs. Hazel G. Barker.

Don Bromley, formerly of the Wm. T. Brown Figure Skating Club in Seattle, Wash., whose skating was interrupted by 27 months of service in the Air Corps, visited his home town, Seattle, after his discharge on Nov. 14 and then went to Rollerland at Oakland, Calif., where Mr. Griffin has installed him as the pro. Free skating instruction was started January 7th under the following schedule: Monday (6:30-7:30), Beginners; Tuesday (6:30-7:30), Fundamental Dance Class; Wednesday (6:30-7:30), Advanced Dance Class; Sunday (12-2 p. m.), Rollerland Dance Club. Emphasis is being stressed on roller dancing.

• • •

The New Dreamland Arena number on the Polio Show program will be something entirely different this year. A preview of the set will be held at New Dreamland around the middle of February.

• • •

Instead of having one of the busy pros write a dance description for this issue we are using the breakdown of the Fourteen-Step, by Perry B. Rawson, which appeared in the RSROA *Skating*

News last September. The article points out the value of the fundamentals in such a manner that there is little room left for **argument . . . but who wants** to argue with Perry about skating anyhow?

The **Fourteen-Step,** all broken down into percentage points:

"An analysis of take-offs used in Skate Dancing discloses the surprising fact that about 75 per cent of all Dance steps are Plain Skating steps.

"A carefully kept check-up on coaching problems arising during the past year located about the same percentage of faults (75%) in the Plain Skating.

"This indicates that the Skate Dance Movement would receive a tremendous boost if the Plain Skating technique were to be perfected.

"Imperfections in the Plain Skating have wide ramifications. Edges, Lean, Aiming, Take-offs, Momentum, Balance, Body Carriage—all are imperiled or partially destroyed.

"It seems to me that no more profitable Dance training program can be suggested for the 1945-1946 season—just beginning—than a heavily increased allotment of time and attention to perfection of the Plain Skating involved.

"To provide a concrete example that will be clear to everyone, here is the breakdown for the Fourteen-Step:

MAN'S STEPS

1 2 3 4 are Plain Skating take-offs on edges.

5 is a turn.

6 7 8 are Plain Skating take-offs on edges.

9 10 is a turn.

11 12 13 14 are Plain Skating take-offs on edges.

TOTAL—11 out of 14.

LADY'S STEPS

1 2 3 are Plain Skating take-offs on edges.

4 is a turn.

5 6 7 8 are Plain Skating take-offs on edges.

9 is a turn.

10 11 12 13 14 are Plain Skating take-offs on edges.

TOTAL—12 out of 14.

"The grand total for this dance is 23 out of 28 steps which is 82%, although not every dance totals a percentage as high as the Fourteen-Step.

"If logic and reason were to be brought into play, logic and reason would suggest that if a Dance called for 82% of a certain type of skating ingredient, that particular type of skating should receive 82% of the allotted training time.

"It is safe to state that nowhere in this country has 82%—or even 50%—maybe not even 20%—of allotted Dance training time has been bestowed upon technical Plain Skating groundwork for Dancing.

"Attention has been called to this oversight many times. Much has been written about it. There is a special reason for bringing it up now. OUR BOYS ARE COMING HOME FROM EUROPE. They are anxious to resume their Dancing. They wonder how it will feel to get a skate under them once more—how long it will take to get back into Dance form.

"We have got to speed things up for them. The fastest speed-up I can recommend is indicated in this article."

The Middle Atlantics (Ice) will be held at Iceland (too late for coverage in this issue) Jan. 25-27 .

The Eastern States Tournament, which qualifies novice skaters for the Nationals (Ice), will be held in Baltimore Feb. 8-9.

* * *

Westchesterites lose another rink. This time it's the White Plains Skating Rink . . . last public session will be held Sunday, Feb. 11.

* * *

The Cionis have instituted a new feature at Park Circle, Brooklyn: club night, a monthly affair at which any member is allowed to seek the services of any other skater to help improve his skating whether it be free style, figures or dancing . . . An hour of this session is devoted entirely to dance skating.

* * *

On Saturday, Dec. 15, the Bay Ridge clubbers, under the direction of Mildred Ferris, staged a midnight skating party and show, the annual employees' party. And on the same night the Eastern Parkway midnight party-show was held.

* * *

On Dec. 18 and 19, the Gay Blades D. & F. Clubbers did their stuff. A minstrel lineup, tambourines, square sets, free style, a "Heinie Brock" on wheels, etc., under direction of Herb Wilson.

* * *

L. L. Starr, recently returned from Okinawa, is back at the helm at City Rink, Flushing Meadows.

* * *

The Christmas issue of the America on Wheels publication carried architects' pictures of the three AOW rinks now under construction: Hackensack Arena, expected to open on or about March 1; Winged Wheels Roller Skating Rink, Alexandria, Va., which will open on or about Sept. 15, and the Washington, D. C., rink, which opens on or about Oct. 15. . . . The drawings look quite pretentious, to say the least.

In the same issue, under Voice of the Skaters, appeared the following:

"Dear Editor:

"I have been skating for 2 years now and it's taken lots of patience and effort to learn the dance steps. But now, when I am on the verge of being pretty good at them, I find that two girls aren't allowed out on the dances. I think I speak for the other girls who have learned the steps and have no male partners, when I say we're very unhappy.

"Isn't there some way we could get around this obstacle

"A Perth Amboy Skater.

"(Ed. Note: Why don't you teach some of the boys to skate and I am sure they would be delighted to skate with you.)"

It seems that the editor's note was quite appropriate. If some of the girls had their way about it the dances would be for ladies only . . . The next step would be ladies only skating the couples . . . and finally the rink would find that even the ladies wouldn't attend sessions if they were just for ladies only . . . so then it would be time for the operator to close the place and take a powder.

Most of the operators have put a stop to the wartime practice of allowing two girls to skate the dances together, and justly so. There are plenty of males available for partners . . . and there seems to be no good reason for making wallflowers of them.

* * *

The *Roller Follies,* a 15-act revue under the direction of Mr. and Mrs. Clifford (Satch and Millie) Wilkins, played to a full house on Dec. 11 at Queens Rink. A beautiful show . . . gorgeous costumes . . . variety!

* * *

Watch for the introduction of the new Liberty Roller Skate, with new improved actions, on or about Feb. 28 by Liberty Aircraft Corp., Farmingdale, L. I.

* * *

On Feb. 4 and 5: The Winter Carnival at Mineola Skating Rink.

On Feb. 20: The Winter Show at Park Circle Rink, Brooklyn.

On Feb. 26: The annual RSROA Polio Show, the skating extravaganza of the year, at Madison Sq. Garden.

* * *

At Oakland on Jan. 14 the California Association of Rink Operators (independent of national associations) was formed. Its purpose: to promote, further and advance roller skating, to give it California advertisement, to set a standard fair price on skating equipment and parts repairs.

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Ballets Jooss

(*continued from page* 15)

always welcome, but although the feeling for dance creation is there and much of the movement is most lovely, it adds up to less than a coherent whole and seems to fail entirely in evoking period. With Zullig (as with Helpmann at Sadler's Wells) we are probably disappointed because the immature *creator* fails to reach equal stature with the polished *performer* we had previously known.

Passing on the choreographic knowledge which has enabled Leeder and Zullig to create ballets for him is but one of the crushing responsibilities under which Jooss is at present working. His time must also be apportioned between running the company, dancing at almost every performance, creating the bulk of the repertoire and supervising the training of new dancers. All his energies are at present being absorbed by the company but he has achieved a remarkable rehabilitation therein since its re-formation and it is undeniable that for sheer performance of their own repertoire Ballets Jooss have not a rival in the country.

In their own style of dancing, however, the Jooss dancers have no actual competition in England. We have never had concert tours for small groups on anything like the scale that you have in the U.S.A., and such groups have usually to be content with small semi-private recitals. The Jooss method has succeeded where other modern dance elements have languished because it is based on a system almost equally as rigorous, though less artificial, as that of the classical ballet. Jooss's dancers attend a daily class and he aims at giving new artists at least three years training before allowing them on the stage. Perhaps the main difference between his method and the teaching of classical ballet is that of approach. Classical dancers learn everything, initially, by muscular reactions. In Rayner Heppenstalls phrase, they have "intelligent bodies." The Jooss dancers have to see their role mentally and *think* their way into it before they can begin to interpret. Any Jooss ballet needs an enormous amount of sheer concentration from every dancer and at times this can develop into an excess of intellectualism which detracts from visual appreciation—just

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as classical ballet can be carried to the fey absurdities of "dancing for the sake of dancing."

But Jooss does not see these two forms of dance as separate entities, each existing in its own water-tight compartment. He has no desire to shut himself up in order to preach his own little philosophy of the dance, but hopes for eventual sharing of choreographic expression between the classical ballet companies and his own. A beginning was made in America early in the war when Agnes de Mille created a ballet for the Jooss company (then touring minus Jooss). This ballet has not been seen in England because it is felt that the theme is too purely American to have any meaning for British

audiences—although here I disagree with Jooss and believe most people here are anxious to know more of American customs and folklore (I never met a balletomane who wasn't impatient to see *Rodeo*).

In time Jooss hopes that he or his fellow choreographers may make works for the classical companies. Already a merging of ideas is apparent. The revival of the *Haunted Ballroom* at Sadler's Wells in August was a reminder that in 1934 Ninette de Valois was already interested in the European theories of freer movement, and Ashton has further exploited the fundamentals in his *Dante Sonata.* On the other hand, Jooss has assimilated some movements from the classical technique

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Jazz

(continued from page 21)

and since the beginning of the Academy.

African and jazz dancing, although completely different in style and movement, have two basic things in common.

First, their origin is *rhythm*. This is a very important statement, setting jazz dancing apart from any school we are generally familiar with. This means that the dancer is concerned, primarily, not with steps or even movement, but with *rhythm*. Rhythm moves him. Rhythm is the quality he tries to convey to his partners or pupils. Rhythm is the single basic element common to all. The movement is just a result, a visible manifestation which takes approximately the same shape each time in execution, once the best solution for a rhythmic pattern is found. When studying African or pure folk jazz, it is hard to get a precise description for a step. How many times does the foot beat the floor? How many times or in which direction are the shoulders rolled? The analyst is at a loss, because he learns that it is unessential, and that no amount of faithful notation of the number of times any movement is executed will make it correct. The thing that is important is the *time* between beats—the *time* and the *speed* with which the floor is touched, the slight tension and relaxation of the muscles. It is hard to explain in words, but possible to understand by relaxing the body and giving oneself to the sway of rhythm. This results in a multitude of ways in which the

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same step can be rendered. In other words, the dancer uses his body to find the solution to a rhythmic puzzle which the music arouses in him. There are several ways of resolving it, but the solution has to be right. The best illustration to this approach to movement is a statement made by a Lindy Hopper while he was teaching me a Lindy break: "It is like a crossword puzzle. You can arrive at it any way but the answer is always the same. In other words, there is a law into which the solution has to fit."

The second important thing that jazz and African dancing have in common is the state of the body before the movement begins. It is a state of complete relaxation, particularly relaxation of the joints. The complicated multiple movement of joints which occurs simultaneously and often in diverse direction and even in counter-rhythm occurs as a result of reflex action. If the body is loose enough, the joints will sway and tremble like a mobile in response to the initial accent or push. The strength or tension which sometimes appears with such vigor in jazz and primitive movement comes in the course of dancing when the easy rhythmic sway has to be broken, either by a sudden change or by a rapid forceful repetition. The tension of the body is necessary then to *sustain* the movement, but it is never used as a preliminary state of the body out of which a movement is *born* (like, for instance, in ballet or in some schools of modern dancing).

One of the very important and striking differences between jazz and African dancing is the absence of syncopation in African dancing. Syncopation is essential to jazz and was unknown to us until the Negro people introduced it in jazz music and dancing. The primitive dance is done *on the beat,* and the more precisely the stomp of the foot coincides with the accent of the drum, the more satisfaction there is for dancer and drummer. South American dancing, which, like jazz, has its root in Africa, remains much closer to its origin. It may be that the North American influence uprooted the African heritage, while the Latins, already influenced by Africans and Moors, allowed African rhythms, steps and melodic line to remain in a quite recognizable form. Their approach to

(continued on page 39)

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Franklin

(*continued from page* 13)

and he dances that way. That audience-embracing exuberance reaches across the foot-lights and everyone wants to be friends with Freddy. His dancing and his character are inextricably interwoven and it is both that are applauded. Franklin's warm friendliness stands him in good stead as ballet master. He has other qualifications, too. They include good musical and dance educations, long experience in the company and a good memory that retains the patterns of the repertoire.

Franklin's first experience with the duties of a ballet master was with *Card Party*. After setting Stravinsky's ballet for the company, Balanchine asked Freddy to rehearse the dancers and keep the ballet in shape on tour. From that time he helped regisseur Jazvinsky in many ways and last year took over the reins completely. At first he was a bit frightened with the magnitude of his responsibilities, but he had the confidence of the dancers and from the beginning his authority was recognized.

British thoroughness and sense of fair play have their share in Franklin's success as a ballet master. Having come up from the ranks of a company that suffered a great deal from temperamental leadership and unfair practices he knew what things to do and what to avoid.

One of his first acts was to clean up old ballets. For instance, he had every corps de ballet dancer go through the movements of *Les Sylphides,* all alone. He discovered that the raggedness of the corps was due to the fact that many girls actually did not know the ballet; they merely followed and imitated their neighbors. Some actually did not know the correct steps or arm movements they were supposed to do, or had been doing the wrong ones and had never been corrected. When everyone learned the correct movements they all felt more comfortable and ballets picked up considerable sparkle.

Franklin is a ballet master, not merely a regisseur. He does more at a rehearsal than put the company through the paces. He stops and makes technical corrections and stylistic suggestions. This sounds like an obvious duty, but we personally have seen dozens of "Russian Masters" rehearse companies with never one technical correction even when dancers were most inept. It's nice to assume that dancers accepted into a company can dance, but regisseurs or somebody should be concerned with individual dancing as well as with formations and sequence of steps.

One of Franklin's hardest chores is casting ballets. He was brought up on English games and that sense of fair play is strong. He likes to give chances to ambitious dancers—and the whole Monte Carlo company is just that.

Franklin has a lively interest in the other arts—literature, drama, music, painting. His is an active mind and indications are that he may try his hand at choreography next.

Canada

(*continued from page* 11)

I will." A complete recovery is expected, and Canadian audiences will once more enjoy seeing one of their leading dance teams.

Dick Aboud, young dance student from Three Rivers, is reversing the

RKO-Radio

Disney sprightliness in a clever, pictorial and easy dance arranged by Florence Cowanova for "Jiminy Cricket" and "Pinocchio" (B. Schramm, B.A. Weisser.)

usual routine: with every opportunity to study in the U. S., he prefers to remain at home for another year of preparation. Recently discharged from the Air Force, he has returned to study with Rosemary Deveson in her Vancouver school.

Betty Thompson, well-known classic dancer of Montreal, died in December. She was one of the pupils of veteran Russian ballet master Ruvinoff, who starred her in ballets he staged in Montreal.

Beth Lockhart was a recent visitor to our Montreal headquarters, and lent a helping hand in some of the lectures on ballet which are being given under the magazine's sponsorship here. Beth is in a good position to discuss the Canadian scene, as she has been active in Vancouver, Winnepeg and Toronto and appears in solo recitals, a distinction shared by very few of her colleagues. Formerly a member of both the Winnepeg (Gweneth Lloyd's) Ballet and the Canadian Ballet (Boris Volkoff's), she is now heading southwards, toward a career in the States.

Sergava

(*continued from page* 16)

that will soon pass into oblivion. This should never be! We ballet dancers working on Broadway must defend our hard-won position. By this I do not mean to say that the chorus line should be replaced by the corps de ballet in every show on Broadway, heaven forbid! The general character of the play should dictate which form of dancing is best suited to it, for the misuse of ballet can certainly do more harm than good."

Now Miss Sergava had stopped for tea, but wanted to bring her thought to its conclusion. "Ballet is not competition for tap. Each has its own place and its own space to develop along its own lines. For instance, in *Oklahoma!,* a tap number found its proper place, and recently we saw the same thing in Jerome Robbins' *Billion Dollar Baby.* Musical comedy dancing is a tradition on Broadway and as such has won deserved acclaim, but we should not lose sight of the fact that ballet on Broadway provides a theatrical form of dancing which is still fighting for existence. It will find its development and continue to grow and eventually

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Earl Leaf

Squares and Rounds and lots of high fun at the Village Barn, where no one is too self-conscious about getting on the floor and learning to enjoy gay folk dances.

become a part of the American theater. The ballet people know they have a definite place there and that they must be identified with the great change in entertainment values which is expressive of the nation's cultural development."

Having delivered herself of this serious pronouncement, on which she obviously has serious convictions, Katia relaxed while we admired the large collection of original sketches and canvases by Eugene Berman, one of her closest friends. She has many pictures, books and decorative objects that prove her interest in the arts: painting, the ballet, theater. Over her writing table hang five pictures, framed identically, of the interiors of Russian Imperial Theaters in Moscow and Leningrad, including the Bolshoi and Maryinsky, where some of the most famous ballets of all time have been presented. Here are photographs of Russian artists she has known: Karsavina, Kyasht, Balaschova, Karalli, Knipper-Chekova, Fokine, Mordkin, Solovieva and Rochina Insarova. These are small pictures, attractively grouped within one large frame. An original Picasso has a place of honor in the living room. But the Berman pictures are the most colorful and best remembered: costume and set sketches for ballets, Mexican scenes he drew during a trip to the Southwest, small sketches and large water colors, each set in an attractive frame. The apartment is restful and smart at the same time, decorated in cool greens and chartreuses against very light walls. A perfect setting for the blond beauty of Katharine Sergava and for her growing collection of ballet memorabilia.

WALTER E. OWEN

Monte Carlo

(*continued from page* 23)

The last time it was given in western Europe was in London in the early thirties, when the Lithuanian State Ballet appeared at the Alhambra Theatre, with Vera Nemtchinova as ballerina. The decor and costumes for the Monte Carlo production were specially designed by Alexandre Benois, famed Russian painter, who was responsible for the scenery and costumes for many of the Imperial ballets in St. Petersburg, and for some of the greatest successes of the Diaghileff era, notably *Pavillon d'Armide* and *Petrouchka*. Benois, who is now ninety-five years old, is living in Paris, where he managed to survive through the rigors of the German occupation.

The original choreography of *Raymonda* is by Petipa, who choreographed it in 1898 for performance at the Maryinsky Theatre. The revival, "after Petipa," is to be staged by Balanchine and Alexandra Danilova. It is Mme. Danilova's first attempt at staging a ballet, and the pupils who attended her classes last June at the School of American Ballet will remember the variations from *Raymonda* which she taught them then, and will be interested to see them performed in their proper context.

The story takes place in the Middle Ages. The heroine is celebrating her birthday, but then must say farewell to her fiance, the French knight, Jean de Brienne, who is joining the Crusades. During the knight's absence a Saracen chief falls in love with her, and when she refuses his suit, tries to carry her off. De Brienne returns in the nick of time to rescue her, and all ends happily.

Alexandra Danilova will dance Raymonda, Frederic Franklin the role of Jean de Brienne, Nicolas Magallanes the Saracen chief and Leon Danielian his favorite slave.

During the war the public has seen smaller and smaller ballets among the new productions, and Serge Denham, director of the Ballet Russe de Monte Carlo, has returned to the traditional splendour of ballet: in *Raymonda,* the American public will be able to see for themselves the type of production usual in the Imperial Theatre and continued today by the Russian government.

The Night Shadow is a new ballet to the music of Bellini arranged by Vittorio Rieti, with choreography by Balanchine and decor and costumes by a young American artist who is making her debut in ballet: Dorothea Tanning. The story is fanciful and rather eerie. The master of a great house has a beautiful wife who is a sleep-walker, and whom he therefore keeps immured in a distant part of the mansion. He also has a young and charming ward. One evening he gives a party to introduce the young girl to a poet; she and the poet fall in love, and all goes merrily until the close of the festivities, when the poet, falling into a reverie, suddenly finds himself alone in the garden. He sees a ghostly figure walking on the roof. He watches as the apparition descends a flight of steps

into the garden and proves to be the slim young wife of the master. He tries to attract her attention, but she glides away as stealthily as she came. Meanwhile, the young ward has seen them together and calls the master of the house who, furious that his wife has been seen sleep-walking, kills the poet. The wife again appears and carries the poet's body away with her into the land of dreams. Danilova, Franklin, Tallchief and Katcharoff are cast in roles for *The Night Shadow.*

With the revival of the charming *Baiser de la Fée,* which is Stravinsky's *hommage à Tchaikowsky* and Balanchine's *hommage à Petipa,* and the restaging of *Swan Lake* and *Gaité Parisienne,* this season will see a fuller repertory from Ballet Russe than has been accorded to New York for some time. *Frankie and Johnny* will be seen again for the first time since its premiere last February, and the company will continue with the Balanchine numbers, *Ballet Imperial, Concerto Barocco, Mozartiana* and *Grand' Adagio;* also Tod Bolender's *Comedia Balletica* and the favorites, *Rodeo, Le Beau Danube, Les Sylphides,* etc.

The cast and personnel remain the same, with the exception of Dorothy Etheridge, who has left the company, and with the addition of Julia Horvath, recently returned from appearances in Rio de Janeiro with the Schwezoff ballet.

A. E. Twysden

Jazz Dancing

(*continued from page* 35)

movement is also more like the primitive. Subtle, disguised, starting from the pelvis of the body, foot movements are extensions and completions of the body impulse. The pulsating torso movement, either in pelvis or diaphragm, is the base of African dancing. This is the first and natural response of the body to the drum beat. The movement extends itself to the rotating shoulder and the flat shuffling movement of the feet. But the center and initial impulse remains in the torso.

The center of jazz dancing lies in the feet, as it does in all the Western or "white" folk dances. The accompanying body movement is the result of the initiative of the feet. The basic steps and even rhythms of jazz are

(*continued on page* 45)

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Moderns

(*continued from page* 17)

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* * *

The dance has always proved a fertile field for the inspirations of painters and graphic artists. We're all familiar with the most famous ones from the lithographers of the romantic days to the pastels of Degas; from the drawings of Walkowitz to those of the Soyers. And though these artists have made valuable contributions in many ways, their work shares one fault—a serious one from the point of view of the dancer. They are *dancer*-conscious, but not *dance*-conscious. They are form and color conscious, but not movement-conscious.

Although this does not lessen their value as art, it does lessen the magnitude of the service they render to their sister-art, the dance. By the same token, it increases the importance of the contribution made by artist-dancer Eugenie Schein in her December exhibit of Paintings of Dance at the Kaufman Lounge of the YMHA.

Miss Schein comes to the field of dance-painting with an extraordinarily good equipment. She is a well-trained artist, a similarly well-trained dancer, and she is dance instructor at Hunter College. The latter gives her ample opportunity to watch groups of young dancers at work.

Miss Schein knows movement—she feels movement—and what's more, she can get it down on paper. Her dancers leap, run, contract, fall, jump, and form patterns with spontaneity and design—not painter's design—but real human design. Viewing the pictures one after the other was an exhilarating experience.

The artist's use of color, somewhat high-keyed, was entirely in keeping with the subject matter, as was the use of detail. Included in the show were a few interesting little ethnic dance scenes, completely overshadowed by the vigor and pulse of the free dance depictions.

* * *

The highlight of the month, in fact of the season thus far, was the New Dance Group Festival Series at New York Times Hall. Playing to sold out

houses, the Group gave four evening performances and one children's matinee.

The Group as a whole showed no signs of sitting back on the laurels they earned last spring. Instead, the high artistic and theatrical goals they established for themselves were maintained and in some instances, bettered.

The dances offered fell for the most part into three categories—repertoire numbers of long standing, numbers presented for the first time last spring in the New Dance Group Festival, and brand new ones. The problem of arranging them with an eye toward interest and variety fell upon the shoulders of manager Judith Delman, and she did a praiseworthy job.

Jane Dudley, Sophie Maslow, William Bales, Eva Desca, and Nina Caiserman began the series on December 27. The most exciting note of the occasion was sounded by Eva Dresca. In her three solos, *Cossack Song, Partisan,* and *Yisgodal* she proved a vivid personality and artist. The first two numbers have grown in sureness of execution since last season.

Her new work, *Yisgodal,* provided a real emotional experience for the audience. The words by Al Levinson tell the story of Hebrew oppression and hope for the future. While the theme is far from new for concert audiences, Miss Desca's visualization was sincere and as unhackneyed as any dance could possibly be.

Clad in wonderfully simple tunic and trousers designed by Eileen Helmer, she progressed from peace through strife to hope so dynamically and with such a keen sense of growth that the words and the music (arranged by Waldemar Hille) almost trailed in her wake. In fact, Miss Desca's movements are so direct that she could probably tell her story without accompaniment.

Another proof of this artist's theater sense was the manipulation of the prop, a huge scythe. So adroitly did she handle the unwieldy instrument that it bids fair to become as well known as Sophie Maslow's *Dust Bowl Ballads* hat.

The remaining novelties on Thursday's program were provided by Nina Caiserman, a comparative newcomer. In Miss Caiserman's favor were an appealing stage personality and sound technical preparation. As is true with a majority of neophytes, her two compositions, *And We Remembered Zion* and *I Shall Not Want* indicated a tendency to over-move, and the choreographic forms were for the most part only derivative. Although Miss Caiserman has not found her personal dance vocabulary as yet, the New Dance Group is to be commended for including her in the program.

John Lindquist

Iva Kitchell, dance humorist, adds to her repertory a serio-comic interpretation of evolution, entitled "Mineral, Vegetable, Animal," to original music by Bela Wilde.

The remainder of the program was devoted to familiar works by the Dudley-Maslow-Bales Trio. While it is always a distinct pleasure to see old friends like the *Bach Suite,* William Bales' *Adios,* Sophie Maslow's *Dust Bowl Ballads,* and the two pairs of dances, *In a Conquered Land,* and *Fragments of a Shattered Land,* the members of the audience who frequent dance recitals annually are eagerly awaiting new material from these three fine artists.

Particularly is this true of Jane Dudley, who has not appeared of late to best advantage. But perhaps it is not Miss Dudley's fault. Her dancing in *Cante Flamenco* and *Short Story,* both products of many seasons ago, is of such a high order that the audience finds it hard to be satisfied with her slap-happy gyrations in *New World A'Comin', Furlough,* and even that hardy perennial, *Harmonica Breakdown.* The magnitude of Miss Dudley's technical and physical equipment warrant a mature and serious work from her.

Outstanding among the production aspects of the first program were Tony

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Kraber's moving and dignified reading of the words for *Inheritance* and Eileen Helmer's costumes for Eva Desca and Nina Caiserman. Zoe Williams, Isabelle Josephs, and Tamara Bliss provided the piano accompaniments.

On the following evening, the program featured Hadassah, Valerie Bettis (appearing as guest artist in place of Pearl Primus), Jean Erdman, and a revival of Sophie Maslow's *Folksay* with Mary Anthony, Nina Caiserman, Eva Desca, Sophie Maslow, Natanya Neumann, William Bales, Aldo Cadenas, Robert O'Hearn, and Mark Ryder.

Jean Erdman was creator of the new works of the evening, and they proved more than interesting.

Daughters of the Lonesome Isle with music for the prepared piano by John Cage and danced by Miss Erdman, Helaine Blok, and Elizabeth Sherbon, was a strangely compelling atmosphere piece. Both the movement and the music gave the impression of floating through a sort of nebulous other-world, the non-objective, non-representational world that has preoccupied so many artists, but rarely with the success achieved by Miss Erdman.

Shorter and more direct was another number, *Passage,* with music by Otto Janowitz. Here, too, was the same intellectually clear approach.

After proving that she knows her way around in a sphere confusing to most of us, Miss Erdman turned table and floundered in a realm familiar to most: namely, that of Shakespeare. Her portrayal of the madness of Ophelia did little to illuminate the character for us, and even from a choreographic point of view was less interesting than Miss Erdman's other offerings.

Despite this one deviation from the path of progress, Miss Erdman confirmed last year's observation that she is intellectually and artistically one of the most mature performers on the modern dance stage.

The New Dance Group shows great wisdom in including the oriental dances of Hadassah on its programs. For any audience, no matter how serious and receptive to the modern dance, welcomes the sumptuous atmosphere of the dance of India. Particularly effective was *Durga Tala* in which the goddess Durga dances on the cremation ground, trampling upon hatred

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and evil to recreate the good in the universe.

Few guests could possibly be so welcome as Valerie Bettis. In three of her better known solos, . . . *And the Earth Shall Bear Again, The Desperate Heart* and *Caprice* she again proved herself to be a dancer of such strength and virtuosity that the very thought of her performance sends chills up and down one's spine. It has often been said that the modern dances lacks the speed and brilliance of ballet. Miss Bettis nicely disproves this.

When Tony Kraber and Pete Seeger took their places at the side of the stage to herald the beginning of Sophie Maslow's *Folksay,* the audience settled back for a warm and pleasant interlude with a well-loved friend. We no longer think of *Folksay* in terms of art. It has entered that realm of experience known as the universal—where warmth, humanity, and a sort of mellow wisdom are the ruling factors. Friday's and Saturday's performances were the best it has received in a long time.

Saturday's show by Eva Desca, Nina Caiserman, Jean Erdman, Valerie Bettis, the Dudley-Maslow-Bales Trio and the New Dance Group, differed from its predecessors in the addition of Valerie Bettis' *Theme and Variations,* Jean Erdman's *Dawn Song,* and Eva Desca's *Lucky Louie.*

Several offerings from the first night's program were repeated. Repeating numbers at close range is an interesting, if not always valid test of their chances for durability. Eva Desca's *Yisgodal* and Jean Erdman's *Daughters of the Lonesome Isle* stood up well. But surprisingly enough, Sophie Maslow's *Inheritance* became problematical under repetition.

When the dance was first given last season, it was still so close to the artist that it did not lend itself to objective evaluation. When viewed during the first night of the current series, it again proved exceedingly moving. The triple-threat combination of the words written in a letter by a dying guerilla to his unborn child, the gentle accordion accompaniment, and Miss Maslow's superb acting were enough to bring a catch to the throat and a disturbing mist to the eye. Sentiment reigned supreme. Coming again on Saturday and Sunday nights, however, *Inheritance* displayed certain faults

that lie partly in Miss Maslow's hands and partly in the words. The words are so strong and touching in themselves that it requires a herculean effort on the part of the dancer to build upon them. That Miss Maslow makes this herculean effort is manifest in the manner in which she tends to throw herself about the stage. Excessive emotion is not usually associated with her dancing style. Only at the end when she revolves slowly, arms outstretched, head lifted to the light, does she give us the Maslow of *On Top of Old Smokey* and *Hey You Sun, Moon, Stars.*

Hadassah, Valerie Bettis, Jean Erdman, Nina Caiserman, Lili Mann, and the Dudley-Maslow-Bales Trio brought the series to a close on Sunday night.

Hadassah opened the program with *Gauri Nrytya,* a number whose sheer opulence left the audience completely dazzled, but not too dazzled to applaud long and energetically at the close.

Jean Erdman's *Transformations of Medusa* with music by Louis Horst, remains a strangely compelling study in archaic movement, and her *Creature on a Journey* is as humorous as ever.

For dramatic power and depth of feeling Jane Dudley's trio, *Short Story,* can always be counted on as a rich experience. Excellently performed by Nina Caiserman, Lili Mann, and Miss Dudley, its conclusion was marred by an error of lighting—an error that can be more than excused, for lighting effects under the supervision of Doris S. Einstein were imaginative and thoroughly professional in every way.

The evening ended with Sophie Maslow's sunny Yugoslav Guerilla Trio, *Partisan Journey,* which somehow typified the tone of the whole festival—energetic, forward-looking, and well organized.

[The Audition Winners' Concert at the YMHA will be reviewed in the March *Dance.*]

Jazz

(*continued from page* 39)

American and not African, although they may not have existed before the Negro people originated it. Just as jazz music has its origin in the Negro adoption of the white peoples' melodic and musical structure, jazz dancing has its origin in the country, folk and social dances of America. An old Negro

musician and dancer was telling me that in the country before jazz was known they used to do a "cotillion." When shown the cotillion, I could detect in a root form a boogie woogie, Shortie Georgie, and even trucking. These were used in between regular figures, as individual breaks. And I am sure that many a new 1946-step will be furnished by an unknown Negro grandmother demurely dancing the cotillion.

The Lindy Hop can be best described as a jazzified polka with a Charleston base. If one analyzes the Lindy one can find the composite parts of polka in it. The hop and skip, the base of jazz dancing, are completely unknown to African dancing. After tracing the Negro dance to its origin, I have concluded that jazz is an American dance, for which the American white population furnishes the basic form as to movement, and the Negro adapts it, endowing it with that vital significance which makes our rather pale and uninteresting folk and social dancing into an art-form whose power is a contagious one all over the world.

In Concert Jazz, the traditional movements, steps and rhythms are analyzed, taken apart, and used to create basic technical exercises. Then they are reassembled, away from their social or tribal form, into a form usable in choreographic composition.

I have found that a jazz movement is neither simple nor single. There are always several rhythms going on simultaneously. For instance, at the base of every movement there is a constant pulsating bounce, which is as important in jazz as the pulsating reflex of the torso is in African dancing. The bounce is the single *beat* or *time.* Over the bounce there is an accent which one may call syncopation or an off-beat. Keeping the bounce and syncopation as a base, steps begin to form into a pattern. As soon as the step is established there comes a new and very important development: namely, the pause. The pause is nothing but a suppressed or choked movement. Even in its state of pause it is felt and I would say executed by the body and the movement happens, so to say, under the skin. It manifests itself in a pressure of muscles, a hesitation, a stop. The pause is not an empty waiting for time, but a stop charged with withheld rhythm and energy. That is what gives jazz such a contagious quality. No movement, no matter how explosive, has used itself to the end. There is always a reserve. A good jazz teacher insists on "subtle" movement. In other words a movement that implies more than it shows. Jazz dancing is essentially subtle and sophisticated.

There is another very unique quality in jazz which makes it different from primitive Negro dancing. A quality very rare in art, but very essential for jazz music and dancing: a sense of humor. The most delightful, young American humor. A feeling for suspense and surprise, provocative and shocking.

Jazz is a clown among arts! That probably is the reason it is so difficult for the serious academician to recognize the seriousness and significance of this profoundly human and timely folk art. Perhaps some day, soon, there will be more respect for the clown—for he is a true expression of the people's art desire.

Hollywood

(*continued from page* 7)

as though the ballet dancers don't get enough of dancing during rehearsals, classes and performances, but many a mean rug was cut on that floor until the wee small hours when the company made its way to the train for their next appearance in Phoenix, Arizona. The party was one of the best of the season and Harry Mines really did the town proud with this lively affair.

Belita is off to England to spend the holidays with her family. This is

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her first trip home in five years. She returns in February to do her first straight dramatic part in *Hunted,* for Monogram. No skating or dancing is slated for this one . . . not even a little three-jump or a glissade.

A night in Havana opened at the Wilshire Ebell Theatre. The Lecuona rhythm boys were prominent throughout the program with many strange and exotic rhythms. Amalia Aguilar wriggled and contorted to rumba cadences and in *Congo Caliente,* the scantily clad young lady just about sizzled. Isabella and Carlo, in authentic Mexican garb, did equally authentic Mexican dances. There was a little man called Armando Orefiche, who lead the orchestra and played the piano at the same time and no matter *who* did a specialty, at the conclusion, would leap from the piano with buoyant agility to take a bow with them. It never failed . . . with *every* number.

Ben Hecht threw a party for the cast and crew of *Specter of the Rose* immediately after the last shot was filmed, which by the way was a thriller of Ivan Kirov crash-banging through a closed window. I hobbed and nobbed with Judith Anderson, Ben Hecht, Michael Chekov, and Viola Essen, who was practically exhausted by the time it was all over because of the emotional demands of her role. Food, wine and stronger stuff was all over the place and the whole outfit had one last joyous get together.

Maria Gambarelli came to the coast for a vacation and was beseiged with movie offers. M-G-M tested her and Walt Disney wanted her for a part in his new film. Maria had to drop everything to go to New York to star in *Angelica,* but I expect we will be seeing her at this end of the continent soon.

Bhupesh Guha and Sushila Janadas gave a joint program of Hindu dances at the Assistance League Playhouse. A long and dreary speech by Logananda opened the program and when the dancing finally got under way much of it was worth waiting for. The supporting cast of dancers were not equal to the standard of the stars and served only as a distracting background. Guha and Sushila have in their possession a full and well-rounded technique, which they displayed to advantage in their solos such as Sushila's *Aspara Nrittya* and particularly in *Chira Harana* which they danced together.

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Salome

(*continued from page* 10)

tian, pointed to Salome as an exemplary lesson for the evil consequences of this art. He described the banquet in vivid colors, and continued: "The Princess unveiled the limbs of her body with lascivious movements . . . Her eyes were seductive, she contorted her neck, and shook her hair." In the next century, another father of the church, Petrus Chrysologus, was the first to have the Jewish princess perform an oriental *danse du ventre* "with swirling feet, and her body so flexible as if freed of all joints, and her viscera in artful motion (*fluentibus ex arte visceribus*)." Four hundred years later, a German abbot, Paschasius Radbertus, still repeated this description. As a rule, the younger fathers of the church accepted the works of their seniors as models; but the story of the death of John the Baptist was persistently embellished in a freer and more arbitrary manner.

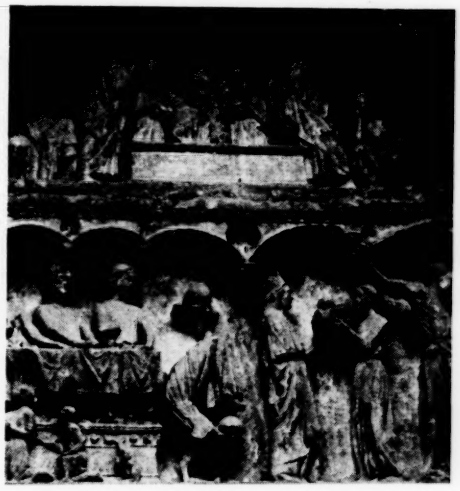
The most curious and fantastic of the Salome legends of medieval times is probably the one that has her die on the ice. In an early rendering of this tale she promenades on the ice; thereat the ice breaks and severs the head from her body which sinks down. In a later middle-age period, this legend took the following form: Salome walks across a frozen river. The ice gives way, she sinks into the water up to her neck, and now she dances in the stream with voluptuous and supple movements. But the sharp ice cuts off her head, which continues to dance a dance of death on the surface. The celebrated preacher, Abraham a Santa Clara, recounted this variant of the legend as late as the seventeenth century.

The Painters discover Salome

The biblical story of Salome and its elaborated versions by ecclesiastical authors became at an early date a favorite subject of clerical miniature painters, who illuminated the holy scriptures and other religious works, and also of poets and dramatists, sculptors and fresco painters of the following centuries.

The oldest miniature featuring Salome dates back to the sixth century. It is contained in a Greek manuscript of the Gospel according to St. Matthew (Paris, Bibl. Nat.). Here, however, Herodias' daughter does not engage in any dance. She is viewed at the moment when, dressed in a long, white silk tunic, she stands at the banquet table stretching out her arms to receive the platter with the head of the Baptist.

It is only several centuries later that we see her dance. Her right arm is raised, the hand bent inward, the left arm turned downward. It is a typical oriental dancing posture. She is shown in this position, for instance, in a miniature contained in a Catalan bible manuscript (from Santa Maria de Ripoli). The pictures in this manuscript are in the style of the old, south-



Salome is pictured in the religious art of a 13th c. Rouen cathedral as an acrobatic dancer, doing a handstand for the guests of the famous banquet of Herod.

eastern European tradition. From this, it is safe to infer that the originals for this dance scene came from the Orient, and that the prototype had probably been developed centuries before.

But, the miniature painters began quite early to create the dance from their own imagination, or they followed models which they discovered in real life. An illuminated manuscript of the ninth century (the Evangeliarium of Chartres) shows her in a turning motion, with lifted arms, and turned-away hands; the torso is in a frontal position, the legs are turned to the left with the gown falling over them in fluid lines. Occasionally, the dance is portrayed in two different instants. In an English psalter (Munich) she is seen as a slender, gothic figure in a long, clinging, blue gown: in the first picture she opens her arms, with delicately moving fingers, in the second she bends deeply backwards, the arms and hands in a gesture similar to the first picture.

All through the middle-ages, one treatment of the dance of a highly peculiar character stands out: Salome evinces herself as an acrobatic dancer. A scene of this kind is found for the first time in the *Hortus Deliciarum,* an anthology of excerpts from the church fathers, other clerical authors, and writings of a mixed character. It was composed by Herrad of Landsberg, Abbess of the Convent of Hohenberg, in Alsace, during the second part of the twelfth century. In one of the 636 pictures Salome is viewed dancing. She is in a hand-stand, the body stretched straight upward; the head between her arms turned sideways. The legs are bend downward from the knees. Quite similar is the position she takes on an illuminated window from the thirteenth century in the Cathedral of Bourges. We also come across this scene in a fresco painting in the monastery church at Wienhausen, near Celle, and, finally, in the form of a relief on a tympanum above one of the entrances to the Cathedral of Rouen. Here, too, Salome is standing on her hands, the face between her arms turned upward. The legs, bent downward from the knees, reach so low as to almost touch her head. This latter scene is particularly interesting, for five centuries later in Rouen was born Gustave Flaubert who wrote a famous Herodias story. As the sculptor of the fourteenth century, the writer of the nineteenth century had Salome dance on her hands. He doubtlessly had in mind the relief on the cathedral.

One need not go far to seek an explanation for the medieval masters' representation of the biblical dancer in so daring a pose. Throughout the middle-ages, troupes of itinerant artistes —*joculatores, jongleurs, juglares*— travelled round about the European continent, from country to country, from town to town, to exhibit their skills. Besides minstrels, jesters, and tumblers, there were among them singing and dancing girls; and these *danseuses* executed court dances (whose diffusion was due to these travellers) as well as acrobatic dances. Thus, it was no great problem for the painters and sculptors to find models for a Salome dancing on her hands. But, they could also catch sight of this sort

of Salome in theatrical performances. During the twelfth century, the same in which the *Hortus Deliciarum* was written, a religious drama, called *Herod's Banquet* (Caena Herodis), was played in many localities.

It was during the middle-ages that, in addition to the dance with which Salome induced her father to present her with the head of the Baptist, the idea of a second dance took root: a dance she performs with John's head on a charger. An early Bulgarian legend tells of both dances. On a Greek miniature of the thirteenth century (now in the Vatican) is seen the dance with the head of St. John. But, it is not possible to decide whether the dancer is meant to be Salome, or Herodias. To the painter they were probably one and the same person. A fascinating version of this second dance was created by one of the fourteenth century masters who decorated the church of *San Marco,* in Venice, with mosaics in the Byzantine style. When the present writer beheld the banquet scene there, deeply touched by the melancholy grace of the dance, the thought of collecting the material for this survey first occurred to him. Salome's dance with the head on the platter was by no means an extraordinary phenomenon. It returns as late as the end of the nineteenth century in a German tragedy of St. John. But it is never encountered as frequently as the dance of seduction which remained one of the favorite themes of the theater, painting, and sculpture all through the Middle Ages and during the period of the Renaissance. Visitors wandering through Italian churches and museums meet with an almost incalculable number of examples of this scene.

Salome during the Renaissance

On the stage the theme has been presented in a diversity of interpretations. In a fourteenth century play, Salome sings while adorning herself for the dance. In a play of a somewhat later period she does not dance alone but is joined by her companions in several dances. And in a sixteenth century piece, she indulges in the dance of seduction as well as in an animated dance with the bloody head of the Baptist.

It was during this period, the age of the Renaissance, that the audience gained information about the type of dance Salome chose for her fateful act. In a German drama of St. John, dated 1546, she was asked to perform a fashionable dance, French or Italian. The new French and Italian Renaissance dances were just then the *dernier cri* in German social life. It may be confidently assumed that Salome delighted the connoisseurs of dance in the audience with some piquant gagliarde. It was also at that time that Hans Sachs—a very prolific playwright—wrote his drama, *Die Enthauptung* (decapitation) *Johannis* (1550). His Salome, too, was instructed to present a modish dance, "with swinging steps, with bowing and bending." In a Swiss play, *Tragedia Joannis,* however, performed a year before, Salome is joined once more by her friends, carrying out this time a then very popular folk dance, the rollicking *Zeuner Tanz.*

The Italian *Quattrocento* seized upon the entire saga of St. John as rich material for its inclination for telling stories on canvas and in stone. Above all, however, it devoted to the dance-scene all its love for bodily motion and intensive physical expression. Fra Angelico da Fiesole shows us the swinging body of the girl, alive in the dance's rhythm, with elegent curvings and hands lifted in a delightfully fresh gesture. In Fra Filippo Lippi's painting, the energetically moving body is draped in the long delicate folds of the classic, tucked-up garment of the new fashion. The right leg is lifted backward in the very act of preparing for a lively forward swing, the right arm swings correspondingly, while the left hand gathers the garment. The paintings, reliefs, and drawings of Antonio Pollaiuolo, Donatello, Domenico Ghirlandaio, and many others depict Salome dancing with similar vivacity. Only in Andrea del Sarto's painting does Salome engage in an austere, ceremoniously measured, almost sombre dance. It is as if the painter intended to mirror in the dance-expression the horror of the spectator at this monstrous event.

The Baroque's View

Although the school of Leonardo loved to paint the story of the Baptist it professed less interest for the dance scene. Other great contemporary masters, Sebastiano del Piombo, Moretto, and Titian, to name a few, were similarly disposed. The baroque period, too, left us a prodigality of artistic presentations of the St. John legend—in wood and stone, on canvas, and on paper, both etched and engraved. But, with its predilection for the expression of emotions and particularly the fate

Paramount Pictures

Dance director Billy Daniels appears in his own ballets in the new "Masquerade in Mexico." Ballets tell history of Mexico, right up to present-day tourists (above).

Bruno

A GI who put to work his 3 years with the Navy in Indian ports is Myk San-Din, with Tracy Davies, on nitery tour.

of the martyrs, it gave preference to the portrayal of Salome carrying the head on the charger, and the gory scene of the decapitation of St. John, the first martyr of the church.

The Baroque was the great age of music. Small wonder, then, that it began to employ the Baptist tragedy in oratorios and operas. The earliest oratorio of this type is by Alessandro Stradella (1676). His *S. Giovanni Battista* is famed for its biographical implications. According to the story, Stradella had eloped with a young girl of the Venetian nobility. The offended father hired some men to murder the musician. They followed him as far as Rome. But when there, in the church of S. Giovanni Lateran, they heard the St. John Oratorio, they were so touched that they abandoned their criminal plans and even warned the couple of the threatening danger.

Literature and drama of this period displayed little interest in Salome. It was not until the eighteenth century with its so-called fables that the theme regained favor. In one of these stories, Salome for the first time includes entrechats in her dance. The nineteenth century once more became more deeply enamoured of the sinister dancer. Again and again, plays, poems, novels and shorter stories provided her with new aspects and sought to fascinate readers with her fate. The painters were no less enchanted by her, but their paintings are mostly rather fanciful portraits of a somewhat demoniacal female than representations of an individually conceived Salome. Oscar Wilde remarked that it was only the French painter Moreau's Salome who unveiled to him "the soul of the dancing princess of his dreams."

The tradition of the musical treatment of the theme reached its climax in the last century. In Massenet's opera *Hérodiade* we see for the first time a Salome passionately in love with John, while Herod is seized with lust for Salome. When the executioner reports that John has been killed, she plunges a dagger into her heart. These peculiarities in dealing with the subject recur in Oscar Wilde's tragedy, and hence in Richard Strauss' opera which is based on Wilde's text. In Massenet's opera, during the banquet scene the corps de ballet, as a matter of course, presented character dances in the style of the nineteenth century, "oriental" dances of all sorts—Egyptian, Babylonian, Gallic and Phoenician.

[The second and last installment of *Salome and Herodias* by Artur Michel will appear in the March issue of *Dance*. It will treat with Loie Fuller in a Salome ballet, with Oscar Wilde's drama of Salome, and with Herodias as viewed by Heinrich Heine, Flaubert and Mallarmé, and finally by Martha Graham.]

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News

(*continued from page* 6)

Master Institute in New York . . . The Syracuse Dance Art Association gained excellent press notices for the Christmas program of December 20th, including variations from classic ballets, new works by Norma Allewelt and Ninita Johns, and folk dances by pupils of Margaret A. Read . . . Mme. Jeannette Noel put on a Christmas production of *Peter and the Wolf* that was given five times for Chicago charity benefits. The ballet has already been booked for next Christmas . . . Tatiana Semenova, formerly with the Monte Carlo Ballet Ruse and more recently the Foxhole Ballet, has joined the faculty of the School of Dance Arts at 819 Carnegie Hall. School director Betty Davies also announces the addition of Nina Zabal as teacher of Spanish dancing. The new faculty members will assist Thalia Mara and Arthur Mahoney . . . The dates for the Third Annual Normal School of the Dancing Teachers' Club of Boston are February 3, March 3 and April 7 . . . The Cleveland and Ohio Dancing Teachers met on January 20th, and the DMA of Washington, D. C. held their one-day material course on January 27 . . . Gladys Hight of Chicago will give teacher courses in Rio, Haiti and Trinidad during her South American tour, at the schools of former pupils of hers. Upon her return she will lecture on native dances for the Pan-American International Relations Association . . . Virginia Earle of New York and Virginia Zimmerman of Chicago taught ballet and tap, respectively, at the New Orleans December session of the DMA . . . Katherine Dunham has added a course in the Laban System of Dance Notation, under the direction of Lena Belloc. Miss Dunham's new theater courses began on January 14, with a faculty of distinguished playwrights, speech coaches and directors . . . Alexandra Ware-

NIK, director of the Ballet Academy in Forest Hills, is doing some interesting and rewarding work with ballet in the suburbs, by presenting her pupils in dance programs for children of orphanages and hospitals.

The Jooss BALLET will return to America for a twenty-six months' tour of the United States, Cuba, Mexico and Canada, beginning next October. Four new ballets are among the twelve in the Jooss repertory . . . Amelia Gilmore was chosen from the Ballet Arts School by Boris Romanoff as guest ballerina with the Metropolitan Opera, opening in *Carmen*.

Ballettophile

(*continued from page* 18)

there are "dancers" but only very few "ballet dancers" who also play speaking and s i n g i n g roles, as did Marilyn Miller.

In performance, there is a truth in that. Backstage, there should be no truth in it. Backstage, whatever else a person may be, ballet should have been a regular part of one's preliminary studies and the rudiments of ballet, barre and adagio, should be a routine part of one's daily exercises, to keep in trim for stage appearances of whatever nature and as a part of one's "warming up" for each performance, no matter what one's role or what the piece. Perrot happened to have a flair for acrobatic pantomime. But he began with ballet and continued with ballet. Later, he f o r s o o k his first field to specialize in *la danse noble*—but that was merely a step up and a specialization. He was trained in ballet from the first. The change was merely one of degree and of emphasis.

I realize that this thought asks expansion, so I shall continue the discussion next month, even though the idea applies m o r e directly to professionals other than dancers. It is of direct moment to our dance world, if both dance and the stage in general in America are to have native artists who are able fittingly to live up to the best traditions that the theatrical arts have long pursued abroad and that our artists must all be schooled in if they are to achieve the highest and best possibilities in their several followings.

BALLABILE

by ANN BARZEL

It seems patronizing when writing about established dancers to say they have "improved," but when Christian Jchannsen danced in St. Petersburg at the age of 59 a critic wrote, "This remarkable dancer has made further progress."

That is something for certain mothers to think about. We mean the kind that glibly proclaim their dancing-school daughters as "finished dancers—there is nothing more to teach them."

This Johannsen was truly remarkable. At the age of 80 he was still demonstrating the most difficult steps to his ballet classes. In his 60 years of teaching he was said never to have given the same combination twice.

* * *

The layman still knows very little about dancing. If he did he would not always be torturing the dancer at parties to "dance for us." Little Lulu, who has had three lessons in tap-acrobatic-character-and-ballet, is as likely to get the request as leading ballerinas —and more likely to comply.

Now what is a dancer to say when put on the spot? Alibis about space, shoes, accompaniment, etc. are usually interpreted as weak excuses to be unsociable. One dancer we know always assents to these requests, but insists she must go home for a costume. She goes home and probably to bed, for she never returns. Another takes diabolical delight in consenting to dance, then getting everyone present moving furniture, rolling up rugs, running to the store for resin and in general making the whole matter such a nuisance that most people get the idea that dancing in the parlor is not feasible.

* * *

Fortune, the magazine of big business, did ballet the honor of subjecting it to an article. It wasn't at all bad, but the financial analysis of ballet business was intriguing. A large company was shown to be almost a million-dollar-a-year business. Of this total, expenditure for new ballets was $60,000 and dancers salaries was $195,000—and that at a hypothetical rate far above the salaries we know about. But even at these inflated figures it seems terribly unbalanced to have the raw material and labor of an industry its cheapest items of expense.

* * *

Some teachers think it their duty to discourage dancers with physical defects —meaning the too tall, the too short, the turned-in, those with big legs or long noses or receding chins, etc. It is true those girls and boys will not be picked for the choruses of Broadway shows, but given compensating artistic qualities they may have distinguished careers and it is not fair to meddle with their dreams.

Nijinsky was almost refused admittance to the Imperial Russian School because of his build. Taglioni was said to have been so round-shouldered she appeared hunch-backed. Two of the leading dancers on Broadway today have physical defects that would have kept them out of the chorus. Three top dancers in ballet companies have leg structure that makes turn-out impossible. Some of the leading dancers today have definite physical handicaps —it just isn't polite to mention names. Perhaps if they had been perfectly beautiful they would still be in the chorus. It's nice to be beautiful, but it is not a necessary attribute for an artist.

* * *

Spotting pirouettes is not a hoary, traditional bit of academic ballet. It is a comparative innovation introduced by Italian ballerinas Legnani, Brianza, etc. late in the '90s. Of course the purists were against it. And now listen to what they say if you don't jerk your head sharply when turning!

* * *

Legends of the Dance: Though the legend about Nijinsky's elevation is most popular, there are other professional stories. There was Domashoff, a dancer who performed in Moscow in the early 20th century. He was said to be able to execute *entrechat huit* either jumping up or coming down from a jump. He was also known to have crossed the tremendous stage of the Bolshoi Theatre in three grands jetés.

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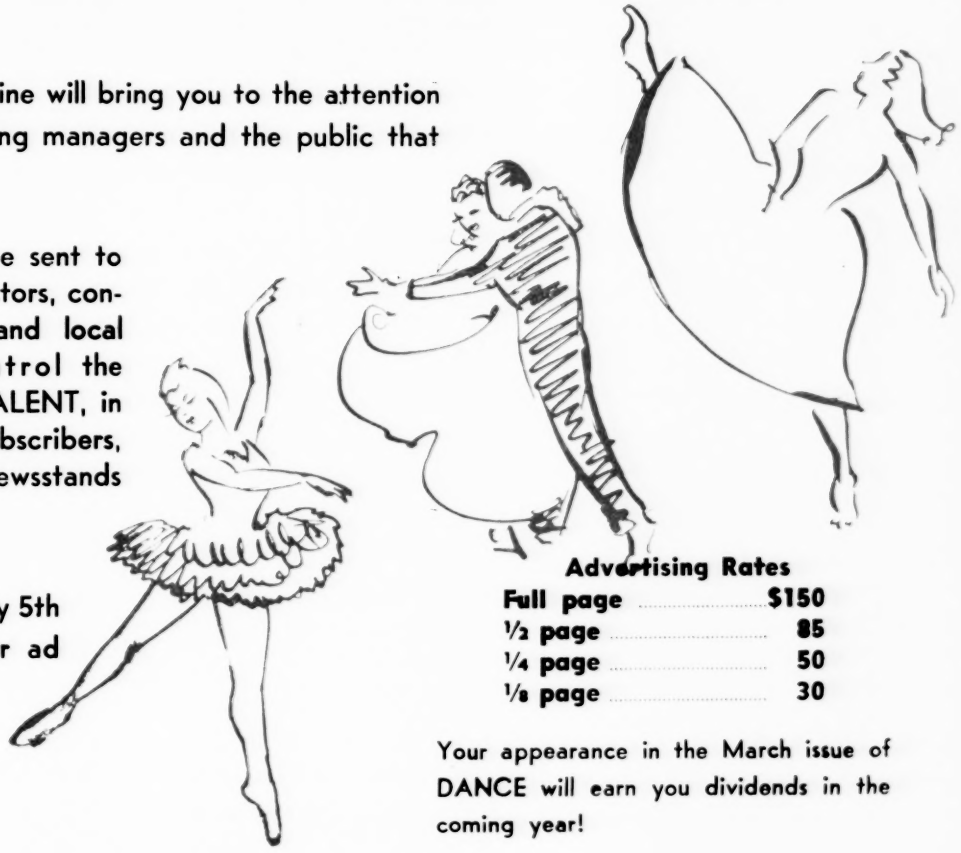

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